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Clockwise from top left:
It's all about eating tasty
Ewok cakes and playing
with action figures.
Editor Jonathan Wilkins
smiles as he gives
me all the work to do;
Insider's designer, Oz,
wonders how he's gonna
get out of this one!



"Not bad for a little furball!"—Han Solo, Star Wars: Episode VI Return of the Jedi

I went to the cinema in 1977 and saw a film that would quite literally change my life. That film was *Star Wars*. Not only did it have an impact on me in cinematic terms, but it would also go on to shape my life and give me a career. That life defining moment came in 1981 when Lucasfilm announced via a radio station in London that they were seeking short people to be in the next *Star Wars* movie.

Since that day, *Star Wars* has impacted every part of my life and continues to influence my career. To date, I have played numerous characters in two *Star Wars* films (*Return of the Jedi* and *The Phantom Menace*). I've hosted Celebration III, Celebration Europe (and by the time you read this will have also hosted Celebration Europe II), as well as appearing at, and hosting, Disney's *Star Wars* Weekends.

Throughout this time, *Star Wars Insider* (formerly *Bantha Tracks* and then the *Lucasfilm Fan Club Magazine*) has kept me informed about everything that the galaxy far, far away has to offer. As we celebrate the 30th anniversary of *Return of the Jedi*, I feel very honored to have been given editorial responsibility for this special edition (not digitally enhanced)—and very much hope you enjoy it.

May the For... Sorry. I mean "Yub, yub!"

Warwick Davis, Editor

STAR WARS

AUGUST/SEPTEMBER 2013

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IL, 60502, U.S.A.

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144 Southwark Street, London SE1 0UP, U.K.

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SPECIAL THANKS TO

Frank Parisi and Erick Schoenewies at
Random House, Tracy Cannobbio and Chris
Argyropoulos at Lucasfilm, Oliver Moore



TITAN MAGAZINES

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DISTRIBUTION

US Newsstand: Total Publisher Services, Inc.
John Dzwiatkowski, 630-851-7683
US Distribution: Source Interlink, Curtis
Circulation Company
UK Newsstand: Comag, 01895 444 855
US/UK Direct Sales Market: Diamond
Comic Distributors

SUBSCRIPTIONS

US subscriptions: 1-800-999-9718,
email: customerservice@
magazineservice.com
UK subscriptions: 0844 322 1280
email: swmag@servicehelpline.co.uk

For more info on advertising contact
adinfo@titanemail.com

STAR WARS INSIDER AUG/SEPT 2013
(USPS 003-0271)
(ISSN 1041-5122)

Star Wars Insider is published eight times per year:
January/February, March/April, May/June, July/August/
September, October/November/December by Titan
Magazines, a division of Titan Publishing Group Limited,
144 Southwark Street, London SE1 0UP, U.K.
Titan Publishing Group, Ltd. is a wholly owned
subsidiary of Titan Magazines, Ltd.

PUBLISHER'S U.S. AGENT

2819 Rosehall Lane, Aurora, IL 60502, Periodicals
Postage Paid at Aurora, IL, and at additional
mailing offices.

POSTMASTER

Send address changes to *Star Wars Insider*,
PO Box 18479, Anaheim, CA 92817-8479
U.S. subscriptions:
\$47.99 per year, Canada \$59.99 and
U.K. \$27.99
Printed in the U.S. by Swans

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THIS ISSUE....

"EWOKS AREN'T BEARS." WARWICK DAVIS, *LIFE'S TOO SHORT*

PREPARE FOR AN EWOK TAKEOVER AS
WARWICK DAVIS
GUEST EDITS *STAR WARS INSIDER*...



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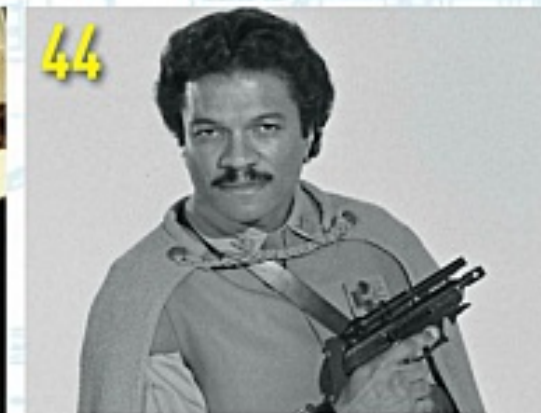
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COMICS

LAUNCH PAD

THE LATEST UPDATES FROM THE STAR WARS UNIVERSE

STAR WARS REBELS PREPARES TO LAUNCH!

ALL-NEW ANIMATED SERIES COMING NEXT YEAR

Production has begun on *Star Wars Rebels*, an exciting follow-up to *Star Wars: The Clone Wars*. Scheduled to premiere in fall 2014 as a one-hour special telecast on Disney Channel, it will be followed by a series on Disney XD channels around the world.

Leading the development of the series is a creative trio of exceptional talent. Screenwriter/producer Simon Kinberg (*X-Men: First Class*, *Sherlock Holmes*, *Mr. & Mrs. Smith*) is an executive producer on *Star Wars Rebels* and will write the premiere episode. He is joined by Dave Filoni as executive producer, who served as supervising director of the Emmy-winning *Star Wars: The Clone Wars* since 2008. Executive producer Greg Weisman brings with him a wealth of animation experience with credits such as *Young Justice*, *The Spectacular Spider-Man*, and *Gargoyles*.

Several veterans from *The Clone Wars* are also part of the *Star Wars Rebels* crew. Serving as producer on the series is Athena Portillo, who was featured in a spotlight interview in *Star Wars Insider* #135. The concept art team includes art director Kilian Plunkett, Amy Beth Christenson, Andre Kirk, Pat Presley, Chris Glenn, and Darren Marshall, managed by associate production manager Liz Cummings. CG lighting and

effects supervisor Joel Aron, animation supervisor Keith Kellogg and asset supervisor Paul Zinnes are also part of the development team.

Gary Marsh, president and chief creative officer of Disney Channels Worldwide, says, "The entire team at Lucasfilm has provided extraordinary creativity and innovation for over three decades, and we're thrilled to be bringing the expansive and imaginative world of *Star Wars* to Disney XD's viewers." "I couldn't be more excited to explore new corners of the *Star Wars* universe," says Kathleen Kennedy, Lucasfilm's president. "I think *Star Wars Rebels* will capture the look, feel, and fun that both kids and their parents love about *Star Wars*."

The action-packed series is set between the events of Episode III and IV—an era that spans almost two decades which have never been explored before on-screen. *Star Wars Rebels* takes place in a time where the Empire is securing its grip on the galaxy and hunting down the last of the Jedi Knights, while a fledgling rebellion against the Empire is taking shape. Details about the show are a closely guarded secret at this point.

Star Wars Rebels is being produced by Lucasfilm Animation, with production services provided by CGCG, Inc. Fans attending *Star Wars Celebration Europe* will be the first to get an exclusive look at the new series. Casting will be announced at a later date.



JOHN KNOLL STEPS UP

John Knoll has been made Chief Creative Officer of Industrial Light & Magic (ILM). Having joined the company in 1986, Knoll has served as a visual effects supervisor since 1991. Knoll will serve alongside ILM president, Lynwen Brennan.

"In John I see a keen eye and an incredible mind for creative problem solving. That's what visual effects are all about," says Kathleen Kennedy, Lucasfilm's president.

"Lynwen continues to successfully navigate the business through these challenging times and I'm confident that with her business acumen and John's experience and passion for combining creative art with technology, the company will continue to perform at the highest levels."

Well-known for co-creating Photoshop with his brother Thomas, Knoll has been a driving force of innovation at ILM for years. In 1996, he founded the Rebel (Mac) Unit at ILM: a creative incubator for fine artists and software developers to define working methodologies and advance the state of the art. The Rebel Unit led to the development of a variety of breakthrough techniques, including some of the earliest examples of digital effects.

All at *Insider* wish him good luck in his new role!

BATTLEFRONT IS BACK!

Electronic Arts Inc. has announced the production of a new entry in the fan favorite *Star Wars: Battlefront* series. It will be developed by DICE, the creators

of critically-acclaimed *Battlefield* series, and marks the start of an exciting new era for *Star Wars* videogames.

Platform and release information will be revealed at a later date.



READ ALL ABOUT IT! STAR WARS READS DAY 2013 IS COMING

Star Wars Reads Day, a day-long celebration of literacy and Jedi, Sith, Wookiees, and all things *Star Wars*, is returning. The second annual Star Wars Reads Day is to be held this October 5, 2013. It will again feature *Star Wars* fans, authors, and artists coming together in a nationwide multi-publisher initiative, including Abrams, Chronicle Books, Dark Horse, Del Rey, DK, Quirk Books, Random House Audio, Scholastic, Titan, and Workman.

In 2012, 30 authors and 1,500 costumed volunteers participated in over 1,200 Star Wars Reads Day events across North America. "Star Wars Reads Day is the kind of initiative that we at Lucasfilm love to support," says Carol Roeder, director of publishing at Lucasfilm. "Reading and *Star Wars* have gone hand-in-hand since 1976, when the novelization of the original *Star Wars* movie was released. Over the years, many fans have discovered the joy in reading through *Star Wars* books, and we hope to continue encouraging more people to read."

Official Star Wars Reads Day author events are already confirmed at the following locations:

Ann Arbor, MI - Barnes & Noble
Austin, TX - Barnes & Noble
Carle Place, NY - Barnes & Noble
Cincinnati, OH - Joseph-Beth Booksellers
Denver, CO - Tattered Cover
Madison, WI - Barnes & Noble
New York, NY - The Scholastic Store
Portland, OR - Wordstock Festival
Redondo Beach, CA - Mysterious Galaxy
Richmond, VA - bbg
Roseville, MN - Barnes & Noble
San Francisco, CA - Books Inc.
Seattle, WA - University Bookstore
Warwick, RI - Barnes & Noble

Bookstores and libraries that would like to host their own Star Wars Reads Day event on October 5 can post their event details on the official Star Wars Reads Day Facebook page. A free official Star Wars event kit, including reproducible activity sheets and trivia, will be available for download at starwars.com/reads.

RETURNING TO RETURN OF THE JEDI



Entertainment Weekly's CapeTown Film Festival brought the Force back to Hollywood on May 4th with a documentary focusing on the many golden memories of that final chapter [at the time] of the *Star Wars* saga.

The Return of Return of the Jedi: 30 Years and Counting was directed and co-produced by Kyle Newman, and featured a galaxy of stars, including Kevin Smith, Seth Green, Chris Hardwick, Jaime King, Topher Grace, Fall Out Boy, Eli Roth, and Jason Mewes. *Star Wars Insider* caught up with Kyle to discuss this project.

Star Wars Insider: What are your memories of first seeing *Return of the Jedi*?

Kyle Newman: My entire family waited in line for hours to see it on opening day at Rockaway Mall in New Jersey. And then we got back in line to see it again! My older

Many Happy Returns!



THE
RETURN OF
RETURN OF THE JEDI

30 Years and Counting



brothers were really into *Star Wars* and exposed me to it as a toddler. But at a certain point around the release of *Jedi*, my obsession just went to another level. I even took control of the family's *Star Wars* toy collection. If there was a new toy in the house, they couldn't hide it from me. I could sniff out a *Star Wars* figure a mile away.

How did you manage to get so many high-profile fans to take part in *The Return of Return of the Jedi*?
I asked! And since it was *Return of the Jedi*, everyone wanted to be a part of it! *Jedi* is such a powerful and underrated chapter of the saga. It was not only a happy ending (at that time!), but one that reframed our entire perception of Darth Vader... and depicted Luke rejecting the path laid out for him by his elders, choosing instead to love rather than kill his father. It was actually very bold

storytelling—something we've all taken for granted!

Jedi had a major impact on everyone I interviewed. *Star Wars* isn't about one film; it's a grand story. And *Jedi* is just as important and influential as any of the other chapters. But for my generation, it holds even greater stature. It was fascinating chatting with my peers to find that they had similar realizations and experiences; to discover that *Jedi* was the catalyst for the paths they chose in life.

I was seven when *Jedi* was released, so for me it was the first time I was truly aware of the *Star Wars* phenomenon on every level. Including the idea that it was a film. The concept of storytelling opened up to me because of it.

What was it about *Jedi* that made it so attractive to kids?

Return of the Jedi was a film about redemption... and hope. Belief that we could do and be better than what was expected of us. These are deep and lasting themes.

It was also a film about perspectives. Everything was reframed. Obi-Wan had lied to us! Vader became a hero! And evil had never been more sinister. No one, and

I mean no one, tops the Emperor for onscreen villainy. *Jedi* was also the most fantastic in terms of visual scope and technical wizardry. To top it off, *Return of the Jedi* had the largest selection of toys to accompany it! Thank you, Kenner.

It has been three decades since *Jedi* came out, and now there's more *Star Wars* to come. How excited are you about the new movies?

I am beyond thrilled! I always knew that *Star Wars* would endure, but now there is just going to be more of it for this and future generations. That makes me very, very happy.

I am trusting (hoping) that the new custodians have the wisdom and foresight to look back at all six films and build a story that both respects and extends the wonderful mythological narrative that George Lucas has gifted us.

THE CLONE WARS GARNERS AWARDS AT LAST!

**EMMY® VOTERS CATCH UP
WITH WHAT STAR WARS FANS
HAVE KNOWN FOR YEARS!**

Star Wars: *The Clone Wars* has won a Daytime Emmy Award in the category of Outstanding Special Class Animated Program at the 40th Annual Daytime Entertainment Emmy Awards. This marks the first time that the National Academy of Television Arts & Sciences has presented an award to *The Clone Wars* as a series. It followed a win for David Tennant, who won an Emmy for his role as Huyang in the "younglings" arc of Season Five.

Executive producer George Lucas accepted the award on behalf of the series. He was joined on stage by producer Cary Silver, supervising director Dave Filoni, and line producer Athena Portillo. Overall this year, *The Clone Wars* received seven Daytime Emmy nominations.

Dave Filoni took to Facebook to report on the win: "Everyone, as you know tonight, *Star Wars: The Clone Wars* won an Emmy for Outstanding Special Class Animation and David Tennant won for Outstanding Performer in an Animated Series for his work as Huyang."

"These awards represent the hard work of everyone who has worked on *The Clone Wars*' five seasons. Whether you worked on *Clone Wars* in the Bay Area, Singapore, Taipei, or Tokyo, we all did this together."

"*Star Wars* fans, your support and dedication to *The Clone Wars* helped champion our cause year after year. This win is for you as well, thank you from everyone at Lucasfilm. Now, let's celebrate!"

All at *Star Wars Insider* would like to congratulate the team on their much-deserved success.

CELEBRATION COLLECTING TRACK: MEET THE STAR TOTS!

It's inconceivable to think of a Star Wars Celebration without the Collecting Track and its panels. Gus Lopez, who has one of the largest private collections of Star Wars collectibles in the world, has fronted the Collecting Track from the start—at Star Wars Celebration I, which took place in Denver, Colorado, 1999.

During a conversation with Steve Sansweet a few weeks before Star Wars Celebration I, Gus asked Steve what was planned for collectors at the event. Steve replied: "How would you like to put a program together?" The first Celebration saw Gus Lopez, Duncan Jenkins, and other collectors outside in the rain in an open tent. They may have lacked visual aids, but they did get an audience, which kick-started the Collecting Track we know today.

"This was really the first part of Celebration run by fans for fans and obviously that's changed now with lots of fan-based programming" said Lopez. "At Celebration III, we came up with this idea to create a limited run of collectibles, something that collectors would really be into, albeit on a very limited budget." Those 21 trading cards, put together by Todd Chamberlain for Celebration III, gave the team grand ambitions. For Celebration IV (led by Chris Georgoulas, who has directed the creation and production of the Collecting Track giveaways ever since), they decided they wanted to do something bigger and better. Lopez continues: "The challenge was to blow people away, giving collectors something amazing for free, just for attending the panels, and that's where the medallion concept came from. But it was too expensive for us to produce on the budget we had, and that's where the idea of sponsorship came in." Lucasfilm agreed with Gus and the team. They even agreed to allow the sponsor's name to be printed on the giveaway, so for the first time the team actually had more people wanting to sponsor the giveaways than they had giveaways!

"I don't think the attendees realize that these collectibles cost tens of thousands of dollars and are completely funded by the sponsor," Lopez continues. "The collectibles are created by a team. If you look at the Star Tots we did for Celebration VI and again for Celebration Europe II, there are lots of people involved: The design for the Tots was done by Jeff Correll and Mattias Rendahl, and the

artwork for the backer cards by Jason Peltz. In addition we have a team of volunteers that give up all their time for the whole of Celebration to ensure that the panels and giveaways run smoothly."

Celebration Europe II attendees can expect 15 panels covering a wide range of international topics with presenters from all over the world. The topics include:

- Nordic Vintage Collectibles, presented by Mattias Rendahl (Sweden) and Henrik Wulff Rasmussen (Denmark)
- Changing Collecting Interests, with experienced collectors Shane Turgeon and Elling Haug
- European Food Collectibles, with Jonathan McElwain, Duncan Jenkins, and Gus Lopez
- German Vintage Star Wars Toys, presented by Wolfgang Schloegl and Michael Gohlke
- LEGO Star Wars, presented by James Burns and Duncan Jenkins
- French Star Wars Merchandising & Marketing 1977-1986, presented by Stephane Faucourt

Lopez says: "We chose the tri-logo Kenner-inspired card back for the Star Tots at Celebration Europe specifically as a way to honor our international presenters."

We have a complete set of all 15 Star Wars Celebration Europe Star Tots for one lucky reader. To have a chance of owning them, write to the address on page 3 by September 20, and mark your entry, "Star Tots."



STOP PRESS!

STAR WARS EPISODE VII CASTING GETS UNDERWAY!

Casting is now well-underway for *Star Wars* Episode VII with auditions taking place around the world. The production is looking for the following types to play key roles in the new movie, due for release in 2015:

- Late-teen female, independent, good sense of humor, fit.
- Young 20-something male, witty and smart, fit but not traditionally good looking.
- A late 20-something male, fit, handsome and confident.
- 70-something male, with strong opinions and tough demeanor.
- A second young female, also late teens, tough, smart and fit.
- 40-something male, fit, military type.
- 30-something male, intellectual.

The production is still in very early stages, but we'll be bringing more news as it comes!

WORLD OF WARWICK!



WHEN HE'S NOT GUEST EDITING *STAR WARS INSIDER*, WHAT DOES WARWICK DAVIS GET UP TO?

THE MULTIVERSE

"Multiverse 1 is a channel I have on YouTube dedicated to sci-fi and fantasy. It's mainly comedy-related stuff, and a lot of it is created just for the channel. Multiverse 2 is a behind-the-scenes channel about how these shows were made and who's involved. It's free to subscribe and this gives us the chance to try stuff without spending TV budgets. It's great fun and some of those things go on to become something beyond their life on YouTube."

POCKET WARWICK

"I love acting and performing, and I also enjoy technology, which led me to come up with the concept of me living in your mobile device."

"What I like is when I can feed in content to the game. We worked with Lucasfilm and included a *Willow* outfit and *Willow* wallpaper for my environment within the game. The game is an evolving entity and I'm very proud of it."

DWARVES ASSEMBLE

"Dwarves Assemble is a 10-part comedy series that I'm directing and producing and writing and editing."

SIGNATURE SHOP

"We have a license with Warner Bros. to have 10x8-inch pictures signed by the *Harry Potter* cast, which has never been done before."

"We're trying to find products that you can't normally get or products that you can, but you can trust the source a little bit more. I'm hoping people grow to trust Signature Shop and trust that everything on there is real and what you see is what you get."

HBO'S LIFE'S TOO SHORT

"We haven't got any more episodes planned because Ricky [Gervais] and Stephen [Merchant] are really busy writing other things and having their own careers outside of writing the show. We might do some more when they have the time. We realized with the special that it was a much more manageable thing to do because it only takes two weeks to shoot an hour and it's much less time for them to write. We all love working together, so who knows?"

CELEBRATION EUROPE II

"I'm excited to be asked to be a Celebration host. It's a huge undertaking. Oli [Warwick's assistant] and I produce the show. He directs it and we produce all of the video content and come up with all of the ideas. I love being onstage, and I'm very excited about the guests we have got."

"Thanks to *Insider*, we know a lot about the lives and careers of these people, so I have to find things that have perhaps not been talked about before or show them in a different light. It'll be unmissable!"



ARTISTS UNITE!

THE ARTISTS' ALLEY AT CELEBRATION IS ALWAYS A HIGHLIGHT OF THE SHOW. WE SPOKE TO THREE OF THE FEATURED ARTISTS ABOUT THEIR WORK.



▲ BRIAN ROOD

"I love taking things that we are all so familiar with and putting a bit of a different spin on them. For an artist, the *Star Wars* mythology is the perfect playground to tell new stories featuring classic characters. I love to create pieces of art that can have hundreds of different interpretations. You could line up a dozen different *Star Wars* fans and show them a painting like this and they can immediately start telling you their spin on what Boba Fett is doing in this moment."



EXECUTION ORDER



▲ Chris Trevas, Joe Corroney, and Brian Rood enjoy some downtime during the original Celebration Europe!



▲ JOE CORRONEY

"I have wanted to illustrate both Boba Fett and Slave Leia in an Expanded Universe scene for a while now. Getting to do this piece with Brian Miller [my colorist] for the European fans and it coinciding with the 30th anniversary of *Return of the Jedi* at Celebration Europe just makes it an even more special piece for me."

▲ CHRIS TREVAS

My recent series of artwork for the past couple *Star Wars* Celebrations explores scenes within the classic trilogy that could have occurred off-screen. This latest piece explores Vader's involvement in the search for the droids and the unfortunate consequences for Owen and Beru Lars.

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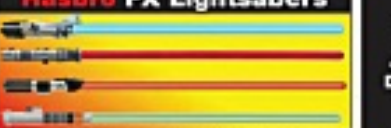


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IT'S AN INCREDIBLE 30 YEARS SINCE THE RELEASE OF *RETURN OF THE JEDI*, AND SO MUCH HAS HAPPENED. BUT AT THE START WAS MY FIRST DAY ON SET....

MEMORIES...

Richard Marquand was a very considerate director. He wasn't one of those directors who yelled or anything like that. He would quietly talk you through what was happening. I got on with the job in hand, and interpreted it in my own way by adding things in, like tilting my head from side to side.

Kenny Baker, who is best known as R2-D2, and I had a scene together. Kenny [as Paploo] would always jiggle around quite a lot and looked like he was in a hurry. Richard noticed that I'd started to take on those little traits. He said, "Go and be your own character. You don't have to copy Kenny. Keep doing it in your own style, because that's what we love." Wicket's a lot more chilled out than Paploo.

It's a trap you can fall into as an actor. If someone is doing an accent, you can end up doing the accent as well, if you're not careful. Richard steered me back on course and we carried on from there.

Main image: Warwick Davis as the lovable Ewok warrior, Wicket.

Right, above: Kenny Baker (Paploo) has fun behind the scenes.

Right: Director Richard Marquand wrangles Ewoks on location.

MEMOIRS OF AN EWOK







Main Images Sound designer Ben Bart plays some Ewok sounds to the residents of the village. Warwick can be seen just in front of him.

Above: The Ewoks prepare to cook their rebel guests!

Opposite page, top right: Poster art for the two Ewok TV movies that saw Warwick reprise the role of Micket.

LIFE IN THE EWOK VILLAGE

I remember it being very cold; it was a very cold winter when we were shooting in the UK. We would come out of the soundstage at Elstree. There were two soundstages next to each other; one with the Ewok village set and the other with the *Millennium Falcon*. When you walked between the stages there was a sheltered area. You'd not get rained on, but the ends were open to the elements, so the wind would blow down. We'd walk down in the Ewok suits, steaming, and a lovely cold draught would blow down this alleyway and keep us cool.

On the set, there were some log cabins where we'd sit and relax while waiting for the next set-up. Back in those days they'd use incense to give a haze to the atmosphere and the smell was quite overwhelming. If I smell incense now, I can be transported right back to the Ewok village.

Working in those conditions was pretty oppressive. It was hot for the crew, let alone the Ewoks! Then you've got the smoke and the lights, and you're working 20 feet off the ground! It was a difficult environment to be in and there wasn't much room with all the equipment and crew. It was quite a challenge to shoot.



THE EWOK MOVIE EXPERIENCE!

When we made the two Ewok TV movies, they changed Wicket's costume somewhat. In improving it (as they thought), they based Wicket's feet around a pair of trainers, so I could put my feet in, do the laces up, and then over the top of it was the molded Ewok foot with toes and fur. If I lifted up my foot, you could quite clearly see the tread of the trainer underneath. The feet I'd been used to while doing *Return of the Jedi* were made of foam rubber; the whole foot was. It was like wearing a very bulbous slipper with an inch-thick sole. As I walked it was like being on a really rounded cushion, so it gave me a very distinctive walk. Wearing these made me feel like the character. When I wore the new shoes, I didn't feel anything like the character anymore. It changed the way I walked and it was completely different. It's amazing that something as simple as a pair of shoes can be so important! 🐾



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Read more about Warwick in his autobiography *Size Matters Not: The Extraordinary Life & Career of Warwick Davis* available now!

UNIVERSE



JOURNEY TO JEDI

THIRTY-SIX YEARS AFTER WE FIRST INVESTED IN LUKE SKYWALKER'S EPIC JOURNEY FROM WHINING FARMBOY TO FEARLESS JEDI, ACTOR MARK HAMILL IS STILL IN AWE OF THE PASSION OF *STAR WARS* FANS. IN THIS EXCLUSIVE INTERVIEW, HAMILL CHATS ABOUT FILMING THE TRILOGY, AND RECALLS HIS GRADUAL REALIZATION THAT NOTHING WOULD EVER BE THE SAME AGAIN. INTERVIEW BY JONATHAN WILKINS



Star Wars Insider: Can you remember what your first thoughts were when you read the *Star Wars* script?

Mark Hamill: One thing I thought was, "This thing is hilarious!" Most science fiction is very dry, but the dialogue in *Star Wars* was so funny. This idea of robots arguing over whose fault it is... [C-3PO impersonation]: "I've forgotten how much I abhor space travel!" I was just falling out of my chair laughing! The robots are so human and warm.

I also loved the character of Han Solo. I thought it was so smart to have a cynical, modern day voice mocking the Force. He really doesn't care one way or the other: He's in it for the money. I thought, *That's really going to draw a lot of people in who would resist this kind of material, because they'll completely identify with him.* I knew Harrison Ford's work from *American Graffiti*. I thought, *Oh, this guy's just going to knock it out of the ballpark—and of course, he did!*

There's also a spirituality there that was unusual for science-fiction. They were talking about this entity that's bigger than all of us, that links us together... It was pretty heavy stuff for the kind of Saturday matinee, fun serial, which it was emulating.

Did you spend much time working with Sir Alec Guinness?

I got a chance to get to know him and I asked him outright, "Why did you want to do this?" He was so legendary in his accomplishments, and I was so flattered to be in something that he thought was worthy for his résumé! He said to me [Sir Alec Guinness impersonation], "Well, I've always wanted to play a wizard..."

He saw—very much like I did—that it was more like a fairytale than traditional science-fiction. Science-fiction tends to be a projection of what life will be in the future from the point of view of Earthlings—and fantasy can be anything! There's a big furry ape-like creature flying your spaceship, wearing headphones, not wearing any pants? Sure, why not? It's fantasy!

The films combine elements of so many wonderful things: from the Ray Harryhausen films, to *The Wizard of Oz*, to *Captain Blood*, to *The Searchers*. It's a movie-lover's dream to work in something that plays on so many elements that make cinema unique.

How much information did George Lucas give you about the character and the wider story?

I was so enamored of the material when I was doing those films that I was peppering George with questions all the time. All that extraneous minutia that fans revel in was just dripping from every pore in my body. What planet does a Wookiee come from? Where did Chewbacca learn how to fly a starship? And I remember asking George. [continued on page 22]



"ALEC GUINNESS SAID TO ME, 'WELL, I'VE ALWAYS WANTED TO PLAY A WIZARD...'"



Main image: Luke forces down Jabba the Hutt in an effort to rescue his friends—an iconic still from *Return of the Jedi*

Left: Testing Sir Alec Guinness on the Mas Edey set during Guinness's birthday celebration on location for the first *Star Wars*

Left, below: A prisoner of Jabba, but still defiant!

Right: A moment of contemplation from George Lucas, Sir Alec Guinness, and Hamill as they shoot Obi-Wan and Luke's first fateful meeting.

Below: An iconic shot of Luke Skywalker, Jedi Knight!



WARWICK SAYS....

"I turned 12 years-old during the shooting of *Return of the Jedi*. As I was a kid and working on *Star Wars* the conversation inevitably came down to toys. One day, Mark Hamill said, 'Well, what toys have you got?' and I reeled off what I had. He said, 'If there's any that you want, let me know.'

"So I wrote a big list—a HUGE list in fact—and he took it away. A few days later he came back with a box with all of the things I'd written on the list, including the *Millennium Falcon*, which I'd always wanted! That was a massive toy, way too expensive to get for a present. I also got the Darth Vader action figure carry case which is worth quite a lot of money now, plus a whole bunch of figures that I didn't have.

"Looking at my collection I notice that I have about eight stormtroopers, so he obviously asked for a whole bunch of figures so I could have a little army. It was really generous of him, and it's nice to know that's where they came from."

MARK HAMILL ON *STAR WARS'* RUNNING TIME

While we were making the first *Star Wars* movie, I asked George how long it was going to be. He said, "Hmmm, maybe an hour and 57 minutes." That was just like George to say something that specific! He said, "Anything over two-hours is an epic!" His thinking has changed over the years, obviously, but he's got a lot more story to tell.

It was never lost on me—that anything over two hours is an epic, and that should give you some idea of at least the approach that we had in those days. You may be an epic, but don't act like one. Be true to the material, don't be pretentious and don't be pompous. It was the only way we could do it because it wasn't a foregone conclusion that so many people would have such reverence for it.

It was very loose and ragged around the edges, which I think works well in contrast to the spectacular special effects. I like that kind of knockabout feel that we had.

Obviously, as it went on, we had bigger budgets and the special effects got more and more accomplished. Each movie has a different sort of atmosphere and tone, but we never forgot where we came from.



"Why am I living with my aunt and uncle? What happened to my mom and dad?" And, at least in the first film, he actually made up lies, because he couldn't really tell me what was in store! There's got to be an amount of security so big story points don't leak out.

Did you think the film was going to be as big as it was?

When I first met the production manager, Robert Watts, he said "What do you think of this script and this movie?" And I said, "I think we're on to a winner. This is going to be bigger than *Planet of the Apes*!" The reason I brought up *Planet of the Apes* was that we'd signed a contract that if the first one was a hit, that it would be a trilogy, with a beginning, a middle, and an end. He was amazed that I was so confident and I said, "Look, even if this thing stumbles at the box office, it will get the reputation of a cult movie, like *The Rocky Horror Picture Show*. It'll be embraced by a small fanbase, and there'll be midnight showings."

Since the first one only cost about \$9 million, I figured if we made \$25 million, it'll break even. I looked at all the grosses for fantasy/science-fiction since the start of the talkies. I said, "I bet this thing could make upwards of \$50 million!" I had no idea we'd be on the cover of *Time* magazine!

What was the atmosphere like during shooting?

We were always reminded that it was a children's film. The British crew could only relate it to something like *Doctor Who* or *Dan Dare* or the more idiosyncratic British things they'd done. They were sure that it would only play at matinees for kids at weekends. I wasn't insulted by that at all! I thought, *They could be right!* What appealed to me was it was also meant for the kid in all of us, much like the Disney films are. You can be moved by *Bambi* or delighted by *Pinochio* no matter what your age is. It seemed to me that it had great potential.

George isn't the happiest guy when he's directing. In fact he seems sort of morose and depressed! It must be hard because he'd imagined *Star Wars* for so many years and then when you see it realized in a literal sense on set, he was disappointed. "This is a lightsaber? It doesn't look so hot!"

Sometimes robots don't exactly behave in the way you want them to—not Anthony Daniels, of course—but the mechanical ones that were meant to do this and that!

We really had to move along. George called it the most expensive low-budget movie ever made, because we didn't have the luxury of infinite takes or expanding our schedule. There was a point where Fox had to consider whether they were going to pull the plug on it because none of the effects had been finished.

It was dodgy for a while. I was on a need-to-know basis, but I learned later that they screened it for Fox executives and George's film buddies with no score—I think they used the classical piece *The Planets* to stand in for what would become John Williams' score. We came dangerously close to becoming one of those movies that is never finished. But [Fox President] Alan Ladd and the powers-that-be saw the potential....

So, we nearly didn't have *Star Wars*—and where would be all be then?

I certainly wouldn't be talking to you right now! People don't realize how monumental it was for all of us. It's like being in the eye of a hurricane. It soon took on a life of its own. The day it opened, I went to dub the 35mm print; That's how close to the edge they were playing it!

They'd just finished the 70mm print to get into Grauman's Chinese [movie theater], and when the driver came to pick me up on the day it opened, I said, "Can you go by Grauman's Chinese?" I just wanted to see what it was like out on the marquee. They didn't have a poster! They couldn't agree on a poster for it, so they had just stapled lobby cards outside with no poster. They didn't really know how to promote it: *Is it serious, is it a comedy, what is this?*

MARK HAMILL ON CELEBRATION

Appearing at Celebration is almost like what it must have been like in *The Beatles* or, more appropriately, *The Monkees*. Our experience was being chosen by George, rather than organically forming a group like *The Beatles*. Mickey Delenz and I will be on lunchboxes as long as we live! We're part of that little niche pop-culture experience that has brought so many people so much pleasure long after we thought it would be all finished.



Opposite page, far left: This seems familiar! Hamill and Carrie Fisher get back in the swing of dialog!

Meie: Luke is captured on Ender as his destiny takes a dangerous turn.

From above: Hamill and Anthony Daniels (C-3PO) share a moment on location; Hamill tries to sweet-talk the stiff guards; Hamill or Hamlet?

"WE LANDED IN CHICAGO FOR A PROMOTIONAL JUNKET, AND THERE WERE ALL THESE PEOPLE AT THE AIRPORT. IT WAS LIKE A MOB SCENE. I SAID TO HARRISON AND CARRIE, 'THERE'S SOMEBODY FAMOUS ON THIS PLANE!'"

"I DID GET A REALLY NICE TELEGRAM FROM FRANK OZ ON THE VERY FIRST DAY OF EPISODE I SAYING, 'IT WON'T BE THE SAME WITHOUT YOU.'"



There was a line across the block on the very first day! To a certain extent, you know the hardcore fantasy fans are going to be there no matter what—but I remember thinking, *Boy, how's anybody going to know about this thing?*

How did you first come to realize how iconic the movie was becoming?

We landed in Chicago for a promotional junket, and there were all these people at the airport. It was like a mob scene. I said, "There's somebody famous on this plane!" We were looking around, trying to figure it out, thinking it's maybe Teddy Kennedy... As we taxied in, I went, "Carrie, look—there's somebody that has your furry headphones! Look, Harrison—there's a guy with a vest on that looks like you!" And there were people dressed as me, and people with signs saying "May The Force Be With You." We were stunned, because it had happened before we could get our minds around it.

Then we never looked back! We were the toast of Chicago; people were inviting us to go to nightclubs and hip places, and we met rock stars! I was relieved, because I thought word-of-mouth would always be our strong point.

The fans discovered *Star Wars* and made it their own, and to a certain extent, the relationship has never changed—it's really bigger than all of us.

Where was the weirdest place you've been recognized?

When I went on my honeymoon with my wife, Marilou, we picked Tahiti because we thought it's like the islands where they

filmed *Mutiny on the Bounty*, and it's the closest to paradise on Earth.

There's no television, we didn't listen to the radio... We were like Adam and Eve—back to nature, living in a little hut built over the water. One day I was on the back porch, and I saw a boat on the horizon coming towards me. As it got closer, I saw it was a speedboat, and driving the boat was a man in a Darth Vader mask. I thought briefly that I was hallucinating. I said, "Marilou! Get out here! You're not going to believe this!"

The guy pulled up, dropped anchor, and pulled off the mask. He was laughing his head off. It turned out that he knew Brian Gibbs, who was the accountant on *Star Wars*. He said, "You know Brian from *Star Wars*—the guy who gave out the checks? Well, he's here doing a movie for Dino De Laurentiis." He'd found out that we were staying there! We later saw him at dinner and he said, "I hope you weren't too cross with me, because I thought it would be a funny thing to do."

After that, there's no place you can go to avoid *Star Wars*!

Did you ever want to escape *Star Wars*?

At some point I figured, "I've got to let it go!" Especially when George made the prequels. I didn't know he was going to wait so long to do them! I was drawn to wanting to visit the set, but I thought I should hold back because it should be a fresh start. It should stand on its own. If the roles were reversed, I wouldn't want somebody saying, "Well, in my day we did X, Y, Z."



I didn't want people to think I was trying to give advice or anything. But I did get a really nice telegram from Frank Oz on the very first day of Episode I saying, "It won't be the same without you."

How did you find working with Frank Oz?

I adored Yoda. Frank is so instrumental in that character being what he is—manipulating the figure itself and providing the voice. I remember someone saying, "Does he sound too much like Grover from *Sesame Street*?" And I thought *No, you can't change that voice: It's got to be Frank!*

I never had to make any sort of leap into believing in Yoda. We went on a weekend to rehearse on a non-shooting day, and Frank had to get used to this puppet that [makeup artist] Stuart Freeborn had built with the help of Jim Henson's team. It was the first time we were actually doing scenes together. I'm telling you, the minute he put his hand inside that face, Frank melted away, and to me he was Yoda.

Frank was always very complimentary to me. He said, "Well, if you didn't believe it, then nobody else would believe it."

MARK HAMILL ON GEORGE LUCAS'S LEGACY

It's truly an amazing accomplishment for him to have created something that has endured and will continue to endure. It's like L. Frank Baum with the *Oz* books, J.R.R. Tolkien with *Lord of the Rings*, and Gene Roddenberry with *Star Trek*. As long as people have imaginations and the desire to dream and want to enjoy entertainment that takes them out of their everyday lives, then *Star Wars* will never die.



Opposite page: A behind-the-scenes shot of the Yoda puppet and Hamill from *The Empire Strikes Back*.

Left: Working with bluescreen effects was not a problem for Hamill thanks to his strong imagination.

Below: A pause from the action on the Ewok village set during *Return of the Jedi*.

But he was just being modest because [Yoda] wasn't a puppet—he was a real, breathing character.

I think ignorance is bliss because it didn't occur to me that anybody else wouldn't believe in Yoda either, even though it should have. Since he was walking like a Muppet, you never see his feet! One of the most brilliant things is when you see him put one knee up on a box as he's about to climb up, and it cuts to me saying, "Will you get out of there?", not knowing that he's this great Jedi warrior and thinking he's just some eccentric little amphibian. The audience sees that knee go up and the suggestion of his feet is enough so that they fill it in for themselves. That was the only thing I was worried about—that you can't really show him below the waist.

It's the combination of the artistry of Frank Oz and the writing of Lawrence Kasdan—all of it worked.

Was it tough being the only human character on set?

After Carrison [that's what I call Harrison Ford and Carrie Fisher] went back to the United States, I was the only human being

on the call sheet for weeks! It was me, snakes, robots, and a puppet. It got very lonely because Frank, Wendy [Midener, who worked on the Yoda puppet] and all the Yoda operators were below the set. I had an earpiece so that I could hear Frank, but it was not really like being with him. I'd see him at lunch and in the little room where they would run off to repair Yoda when he broke down.

Whenever you see me by myself, I'm not looking at Yoda off-camera. I'm looking at a stick with a piece of tape on it for an eyeline. There were so many problems because there was movement in his ears, and mechanical movement in his eyes. There were problems with Yoda breaking down or looking cross-eyed or the ears not working.

Was working with all the special effects difficult?

Pretend is pretend; I had an overall view of what it looked like in my imagination. People ask, "Was it hard being in something like that where nothing's there or you're working with green-screen?" Well, I do movies where I'm supposed to be driving a car, and it's a cutaway car in the studio and the crew is rocking the vehicle slightly to make it look like there's movement and they're running lights past my face. How is that any different? It's so unlike really driving a car! And that's not that much different to doing something like being in the cockpit of the *Millennium Falcon* and having them rock that. It's all about pretend. I used to play in the backyard as Zorro or Robin Hood or Sinbad battling skeletons in my mind. That was all the stuff I loved. To this day, I'm so grateful of all

those



those things that I really loved as a child—whether it's comic books, or movies, or television, or comic strips, or puppets.

I can't put into words how grateful I am for the career I've had. People say, "Oh, it must be terrible. You're so associated with that one thing that you can't be thought of in any other way." I guess there are elements to that, but they're so outweighed by the positives.

Do you ever revisit the *Star Wars* films?

The fact that it's lasted so long is just mind-boggling to me. I feel bad because I haven't seen these movies since they were originally in the movie theaters. It's just not something I do—like, *Hey, let's watch my old TV series or let's watch The Big Red One* [Samuel Fuller's 1980 war epic starring Lee Marvin and Hamill] or whatever. It's not something that I would ordinarily do. 🍌

EXPANDED

Follow Mark Hamill on twitter: @HamillHimself

UNIVERSE

MY STAR WARS

"IT'S A TRAP!" DESPITE HIS ALARMIST ATTITUDE, ADMIRAL ACKBAR IS ONE OF THE *STAR WARS* SAGA'S MOST-BELOVED CHARACTERS. PUPPETEER TIM ROSE BROUGHT HIM, SY SNOOTLES, AND SALACIOUS B. CRUMB VIVIDLY TO LIFE. **INTERVIEW BY MARK NEWBOLD**



Do you have a favorite scene?

The image that has lived with me the longest was the house that Luke lived in with his family. I have always wanted to live there, in a house built under the ground with a central sun-trap collection system.

When did you first become aware of *Star Wars*?

When I was a teenager, my buddies and I went to a small family-run cinema in Rosendale, a tiny town in upstate New York. We had come to see a new film called *Star Wars*. We were completely transported out of our tiny lives into a galaxy far, far away. It was magical.

Can you reveal something about yourself that will surprise *Star Wars* fans?

I am allergic to oysters—they make my ears swell up!

When did you sign your first *Star Wars* autograph?

About 14 years ago, in a British town called Basildon, I had no idea that fan events even existed and was contacted by a promoter. I signed the photos the way I sign my checks—I don't make that mistake any more!



What is your favorite Star Wars film and why?

The first one. I was able to watch it with pure enjoyment, and without thinking of camera angles, or effects trickery, or audience manipulation. Though when you work on a film a strange thing happens. As you watch the final cut, you see the real scene, and you can look behind you and still see all the people who stood behind the lens while the scene was being shot. All the crazy characters you went to hell and back with so that people could have a couple of hours of movie magic.



Do you have a favorite Star Wars toy?

I have two! The first is my magic 8 ball Yoda. When you turn him upside-down a ball floats up to the plastic and tells you your fortune. He's pretty worn out now from me asking him, "What should I do now?"

The other is my LEGO Ackbar figure. I loved playing with LEGO as a child, and I am in no doubt that it helped develop the design skills that I use to this day. When I saw that little guy, my life went full circle. I realized I was going to touch generations long after I'm gone.



EXPANDED

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INSIDE

JABBA'S



COURT

INSIDER VISITS JABBA'S PALACE AND TALKS TO SOME OF THE CAST AND CREW WHO BROUGHT THAT VILE GANGSTER'S LAIR TO LIFE. INTERVIEWS: MARK NEWBOLD



"I WAS NEARLY STRANGLING BY JABBA!"

FEMI TAYLOR, OOLA (INTERVIEWED IN 2013)

Star Wars Insider: What are your favorite *Return of the Jedi* memories?
Femi Taylor: My memory of working on the set of *Jedi* was that it was all very exciting. In fact, I knew the director, Richard Marquand, because he was a family friend and we often went over to his place for Sunday lunch! I was amazed at the sheer size of the space devoted to Jabba's palace.

What was it like dancing for Jabba?
It was quite tricky to dance, since the leash was around five meters long, and the fact that the puppeteers couldn't see me that

well resulted in me being nearly strangled a couple of times!

I was fortunate enough to have Mark Hamill come over to introduce himself, and every day he would come and see if I was okay. And Salacious Crumb was an irritant, irrespective of Tim Rose being the puppeteer!

You returned to the partially rebuilt palace set for the Special Editions.
It was amazing that they had the set made especially to follow through to my death scene and George Lucas was directing me that time!

"IT NEEDED ENORMOUS CONCENTRATION NOT TO KEEL OVER OR FALL ASLEEP!"

GERALD HOME, TESSEK THE QUARREN (INTERVIEWED IN 2005)

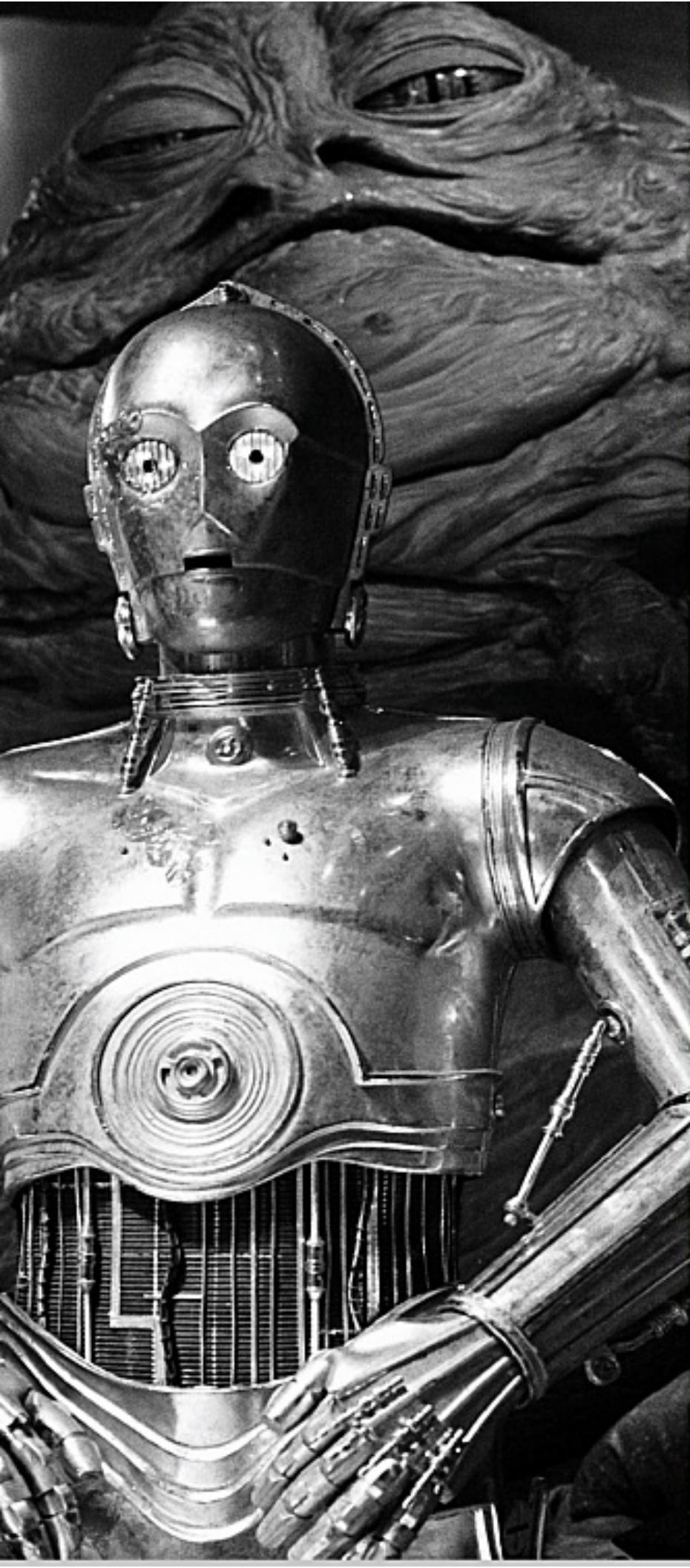
Star Wars Insider: Given the amount of non-human characters on the set, did the filming run smoothly?

Gerald Home: Everything connected with *Return of the Jedi* ran as smooth as clockwork. Nothing was left to chance; everyone knew exactly what they were doing. Having said that, the Jabba's palace set was surprisingly small, and it became very hot and stuffy once the working day began. It needed enormous concentration not to keel over or even fall asleep, as a result of the sauna-like conditions. Several actors did faint, and I can understand why, but nothing held up the running of this well-oiled machine. Richard Marquand was a fairly quiet, calm director, and this led to a stress-free atmosphere on set.

What has it been like to be a part of the *Star Wars* phenomenon?
When we auditioned for *Jedi*, we were told that, if cast, we would be heavily featured in all the

Jabba scenes. So when we eventually started rehearsals, we worked out lots of "business" to be used in the film. Of course, once the set filled up with the people, it was easy to get lost in the crowd. We were very well taken care of, but I have to say, we were all very disappointed that we weren't used the way we thought we would be. And when we saw the finished film and saw our characters fade into the background, well, it was another huge disappointment. So it is especially rewarding now to find that the fans still find something to celebrate in the work we did on the film.





"ON A SET, YOU GET USED TO ODD EXPERIENCES VERY QUICKLY!"

ANTHONY DANIELS, C-3PO
(INTERVIEWED IN 2013)

Star Wars Insider: What were your impressions of the set?

Anthony Daniels: The set seemed so claustrophobic and dark, which wasn't helped by the incense used to give "atmosphere"—a kind of nightclub fog. For me, Jabba's palace was a trial by smoke! But it looked good, and in a movie that's what counts.

For the most part, the space was rather crowded with rubber-headed creatures, but the crew squeezed in, too. Carrie [Fisher] felt a lot better after she took off her Boushh mask. A role like Threepio would not be an option for Carrie! But then, I wouldn't relish sitting around in her metal truss either. I think she felt a bit conspicuous on the first day. But on a set, you get used to odd experiences very quickly. Or you get another job.

How did you feel about your temporary "boss," Jabba the Hutt?

I loved Jabba! I'd seen him grow up from a maquette in the Creature Shop, to a wire frame, to a great glob of clay, transformed into this jolly green slug. I thought he was fun on the outside! Inside was a gang of performers who made me laugh all the time. Mike Edmonds starred as the tail, thrashing about. Jabba's right hand, Dave [Barclay] and I had wireless communication so we could hear each other's lines. We used it mainly to gossip and discuss Carrie's near-costume! Then there was the gang on the outside, remotely controlling Jabba's eyes in an effect that I'd never seen before, focusing and narrowing, just like the eyes of a real Hutt. The other delight of working with Jabba was that he didn't wander off the set or have a bad hair day or a bad makeup moment. So lots of time hanging around in the gold suit saved there!

Wearing the Threepio suit, your view was often restricted. Were there any awkward moments? My bad moment, apart from smelling like a BBQ every evening, was the *great fall*. Jabba was unhappy with Threepio not being helpful enough (as if!) and swiped him with his mighty fist! This meant that I had to fall down. It's easy enough to do by accident in the desert, or in Padmé's apartment, but deliberately? In that costume? To the ground? Not so much.

As an unnamed crew-member was about to leave the set, they asked him to hold the other side of a padded board on which I would fall, just clearing frame. "Action!" Jabba gave me a smack (sort of) and I spun and fell. "Cut!" Good. Now there was blood. I checked. Not mine. But that unnamed crewmember had taken a blow from Threepio's elbow and was henceforth known as "Scarchin!"

Then, of course, I could tell the dreadful truth about Jabba's slime, but that's another story!

"IT'S A LOT OF FUN PLAYING LARGE, LUMBERING, STUPID CHARACTERS WITH MUCUS DRIBBLING OUT OF THEIR NOSES!"

SIMON WILLIAMSON, MAX REBO/GAMORREAN GUARDS (INTERVIEWED IN 2006)

Star Wars Insider: How did it feel to be working on what was then the most anticipated film in movie history?

Simon Williamson: You can't allow the reputation and scale of *Star Wars* to faze you. Every scene has things that need to be achieved, so you concentrate on the work, moment-by-moment, beat-by-beat.

The puppets or creatures, particularly on the Jabba's palace set, were secondary to the main cast. I did enjoy terrifying [producer] Howard Kazanjian the first time I got into the Gamorrean guard costume. They had had some extras in costume and some of them had fainted on set. So another mime, Hugh Spirit, and I decided to show Howard how a Gamorrean guard moves, and how extreme and violent they could get. We got to play most of the Gamorrean guards from then on! There was a lesson there in pushing oneself forward. Sometimes on a busy set, you can get lost and forgotten, so it doesn't pay to be too shy about showing what you can do.

Was the set easy to work on?

To have characters and objects to which you can physically relate and touch is so much easier than bluescreen. In one sequence, I was a Gamorrean guard [Gartogg] looking down on myself as another Gamorrean guard [Jubnuk], falling through the floor and being attacked by the rancor, and across the room, there I am as Max Rebo!

Although Max is bulky, you needed to be agile and fit to get inside the costume,

and then have the stamina to cope with the heat.

Picture the scene—a Gamorrean guard with a cooling fan wedged between my propped-open jaws and a hairdryer thrust down the front of my trousers! It's a lot of fun playing large, lumbering, stupid characters with mucus dribbling out of their noses. I used to get rid of my aggression by doing karate, but as a Gamorrean guard I rarely had to attack anyone, I just threatened to dribble all over them!

Did Max have to learn where the keys would be on his instrument?

I can't play a note on any keyboards. However, research is everything, so I talked to a musician friend and made some basic decisions on where the various keys would be. I took home a tape of the music so I could practice the night before the shoot. Max was a half-puppet and had no legs, so I assumed Max played the organ with his feet. When he was not at his keyboards I imagined he hopped around on his two "hands."

What was it like working with the actors?

Harrison Ford, Mark Hamill, and Carrie Fisher generally coped well with all the puppets! Apart from Carrie's constant desire to grope Max Rebo and all the Gamorrean guards, there was little disruption!





"WE STAYED INSIDE JABBA ALL DAY!"

TOBY PHILPOTT, JABBA THE HUTT (INTERVIEWED IN 2005)

Star Wars Insider: What was an average working day like? Toby Philpott: After the period of fittings, and a brief practice, we found ourselves arriving onto a very busy set, and climbing inside Jabba through a hole underneath. From then on, Dave [Barclay] and I were mainly alone apart from when Mike Edmonds was in there, too, whenever the tail was in the shot! We had headsets, so we could talk to the rest of the team (operating the eyes by radio control, and so on). We could also hear Richard Marquand's instructions. Dave did the right arm and operated the mouth, and spoke for Jabba, delivering the lines in English for the actors. We always worked Jabba as a unified being, an actor, which meant we were continuously practicing our coordination. Apart from tea breaks

and lunch, we stayed inside all day (from 8:30am to 6:00pm).

Did anything ever go wrong? All we could see was a grainy "security camera" shot of Jabba on tiny monitors hanging on our chests which made filming hard. Dave told me he had to put his hand (Jabba's right hand) on Leia's shoulder, but heard her say (quite calmly) "That's not my shoulder..."

I had to menace Leia with the tongue (my right hand was inside the tongue). We did a couple of takes. Then I heard Mr. Marquand in my headset, asking me to try to reach the tongue further out, and really try to lick her. On the next take I did just that, but heard a stifled gasp, and some laughter, and "CUT!" Only much later was I told I had stuck that horrible, gloop-covered tongue right in Carrie Fisher's ear!



"SALACIOUS CRUMB KISSED CARRIE FISHER'S LEG!"

TIM ROSE, SALACIOUS B. CRUMB/SY SNOOTLES (INTERVIEWED IN 2013)

Star Wars Insider: What were the challenges of the shoot?
Tim Rose: The cantina scene in the first film had always made a big impression on people, and we wanted to make our scene as good as that one. There was a good week's worth of lead-time on the scene, and all the characters that we had built in Phil Tippett's shop at ILM needed to get unpacked and assigned to performers to rehearse with. I already knew several of the performers, because we had worked together on *The Dark Crystal* for Jim Henson. I was happy with the way Salacious Crumb was coming along, but Sy Snootles was a different matter. I had designed her as a "Reverse String Marionette" which was a term I made up. Instead of being controlled by strings from above, as a classic marionette would be, she floated in the air and was pulled down to the ground by wires and rods to the bottoms of her feet. She was very hard to control and I could only get a good take about once every 12 attempts. When it came time to shoot, they only gave me two takes to get it right, neither of which was one of my good ones. I think that's probably why she got replaced by CGI so early on.

What are your favorite memories from the set?

Salacious spent a lot of time sitting near Jabba's tail. Mike Edmonds was inside the body of Jabba and was controlling his tail with a cable

control mechanism. When he would get bored between takes, he would start swinging the tail back and forth shouting, "Batter up!" and try to knock Salacious off my arm, which he managed to do on more than one occasion!

I also spent a lot of time between takes rather close to Carrie Fisher in her metal bikini. When I was growing up, I used to like the TV show *The Addams Family*. Gomez used to get amorous with Morticia and start kissing his way up her arm, then he would be interrupted by the doorbell and pull out a piece of chalk to mark how far he had got so he could resume at a later date. Salacious used to do the same to Carrie, starting at her ankle and working his way up her leg making the amorous noises of Gomez Addams!

Did any other funny moments occur on the set?

When I sat at the front of Jabba's throne watching some poor soul being fed to the rancor, my body was inside the slab of the throne with my arm up through a hole operating Salacious. I could only get in through the back of the throne, and that was only when the throne had been pulled back over the stage pit. When it was forward, the exit was blocked. One day when they called lunch, everybody took off for the canteen and no one remembered to pull the throne back, so I missed lunch that day!

"I'D THINK, HOW COULD BOBA FETT DO SOMETHING IN THIS SCENE TO LOOK COOL?"

JEREMY BULLOCH, BOBA FETT (INTERVIEWED IN 2012)

Star Wars Insider: How long did you work on the set?
Jeremy Bulloch: I was literally on the set for about eight days. I always used to get there early, which I have done my whole career, and I'd come out with the helmet in my hand and stand next to Jabba the Hutt, which was like a heap because it wasn't alive. There was Mike Edmonds inside Jabba moving the tail, and I used to say to Mike, "Get us a cup of tea will you? I can't move up here." And he used to say, "Get it yourself!"

"Mike, you can't see how uncomfortable I am up here."

So we'd have this wonderfully funny conversation, and every morning Mike would be there ready with a cup of tea! I couldn't stand for long—I had to lean against the boards to be comfortable.

Was it easy to get into character? There were a lot of guys dressed up as aliens, and the set was so good because it was damp; you felt the greasy, oily, nastiness of Jabba the Hutt all

round the place. It was slimy and it had absolutely the right atmosphere. If anybody came in, I would think, *Is he a suitable prey?* and I would move forward very gently. I loved playing around. I'd think, *How could Boba Fett do something in this scene to look cool?*

You use the time to be as deadly, but as subtle as possible, and with a little bit of fun within it because Boba Fett must never stand out of that circle—he's got to be in charge. He commands without even saying anything. 🍷



ROGUES GALLERY

JABBA'S



1. GAILID

3. PAGETTI ROOK

2. BROCK STARSHER

4. POTE SNITKIN

HENCHMEN!

JABBA'S LOYAL SKIFF
GUARDS REVEALED
BY LELAND Y. CHEE



5

6

7

5. YOTTS ORREN

6. BARADA

7. LATHE

A background image of Carrie Fisher as Leia Organa, looking over a mossy rock in a forest setting.

WARWICK DAVIS PRESENTS *A STAR WARS* ACTING MASTER

With *Star Wars* Episode VII on the way, actors everywhere are keen to have a part in the new movie. Here's what I've learned about acting in the *Star Wars* films!

Main image: Carrie Fisher and Warwick Davis, veteran stars of the *Star Wars* saga! Below: "Don't get technical with me!" Warwick teams up with Kenny Baker as R2-D2 and Anthony Daniels as C-3PO

CLASS



LEARN YOUR TECHNICAL JARGON CAREFULLY!

It's all about talking nonsense, but making it sound important and valid when you're talking about weaponry or transporting yourself.

A lot of actors on *A New Hope* had trouble saying their lines because they really didn't mean anything. It's easy to look back at the films, because they have validated everything by saying it the way they did, so it now sounds like something real. But if you pick up that script for the first time and look at it, it's absolute nonsense!

It's similar to when I did an episode of *Doctor Who* recently. Some of the dialogue was really hard to say. It makes sense within the story, but it's not how you'd normally speak. You've got to try and give validity to nonsense.

Warwick uses his imagination to work with Watto—a digital character who was added later during Episode I's postproduction.



IMAGINATION WHEN WORKING WITH GREENSCREEN

Make sure you can tap into your childhood imagination. If you want to be an actor in *Star Wars*, you've got to be able to grab hold of the imagination and get it working, particularly in films in recent times where they didn't build any of the sets! They just stick you in front of a greenscreen and say, "Right, this is what's happening!" You have to imagine the environment, the creatures or the beings that are there with you. You even have to imagine holding props that don't exist!

One particular scene I had to do in Episode I comes to mind. I was given the direction, "Grab hold of an eopie and pull its reins. It doesn't want to come with you at first, it's a bit resistant, and you have to tug on it, and then struggle with it walking out of the scene." I said, "Okay, so there'll be some reins hanging off a green pole or something?" But there weren't. I had to imagine the whole scenario.

You're responsible for selling the effect to the audience, because ILM could come in and create something brilliant visually. But if the actors don't believe, the effect won't look real. It's as much about the actor as what ILM puts in there.

EXPECT TO PLAY A CHARACTER BEGINNING WITH "W" (IF YOU'RE ME)

Wicket, Willow, Wald, Weazel... Nearly all my Lucasfilm characters have names beginning with the letter "W."

I might come up with a bad, dark side villain name beginning with "W" to see if I can get a part in the new *Star Wars* film! I don't know how to turn this into an acting tip, other than come up with a name beginning with "W" and you'll end up in *Star Wars* (if you're me)!



NEVER EAT OR DRINK PROPS!

It was my first day on the Episode I shoot. I was dressed as Weazel and we were sitting in a grandstand watching the Podrace. Watto was next to me and they had two extremely bright lights to simulate the Tatooine suns. We imagined the Podracers going left to right, and they blew fans at us to show the exhaust draught of the vehicles, and we'd have to react.

A lady would come round serving chips and *Star Wars* juice. It wasn't your regular juice, it was six different types of juice mixed together, so it was a very unpleasant color and tasted very odd. I had some of that and took some of these chips, which had been dyed with food coloring and looked just as odd. So I'd watch the podracer go by, have a drink and eat the crisps—terrific!

We did it from various angles throughout the morning and I had to match my actions and keep sipping the drink, eating the chips, and so on. With the bright lights shining on me, I began to feel pretty ill. I had a horrible stomach ache, indigestion, and a headache. So I laid back in-between takes and fell asleep. Then I felt a tapping on my foot and George Lucas had come over. He said "Hey, Warwick! Glad to have you back onboard." I'd been fast asleep; it was very embarrassing. I'd been going on about being in this film and on my first day, I fall asleep. It's so unprofessional. I didn't explain I had indigestion; I just said, "Oh, yes, sorry." It's pride, isn't it?

Mark Hamill took notice of that, didn't he? In *A New Hope* he doesn't actually eat any of Aunt Beru's food. He moves it around his plate a bit. There's a lesson to be learned there, I think. I bet he never nodded off on set with tummy ache!



ANYBODY CAN ASK FOR YOU TO BE "FASTER, MORE INTENSE"

Rick McCallum [*Star Wars* prequel trilogy producer] was directing the scene at the end of *The Phantom Menace*, where the Jedi Council members come off the shuttle with Chancellor Palpatine. I was there playing Yoda. There was a lot of greenscreen involved, but there was a ramp coming off the ship, as they built part of the set at Leavesden. Rick said, "Come down the ramp and make your way down to Ian [McDiarmid]." I heard, "Action!" and started coming down the ramp, doing the thing with the stick and making the Yoda noise, because you can't help it.

I heard, "Cut!" I don't think I'd even got to the bottom of the ramp. Rick said, "Hey, Warwick, we need you to get over here a bit quicker."

I did it again, and he called, "Cut!" He said, "Warwick, we've got to get you down quicker." I said, "I'm Yoda, Rick. He doesn't move quickly, does he?" Obviously, we hadn't seen Episode II by then, so I didn't know he could leap around. I did try, but there was only so much I could do or he wasn't Yoda anymore in my eyes. I could have jogged over there, but it would have looked ridiculous. I couldn't be faster, but I could be more intense!

Warwick takes the reins as George Lucas and visual effects expert John Knoll decides what he's holding!



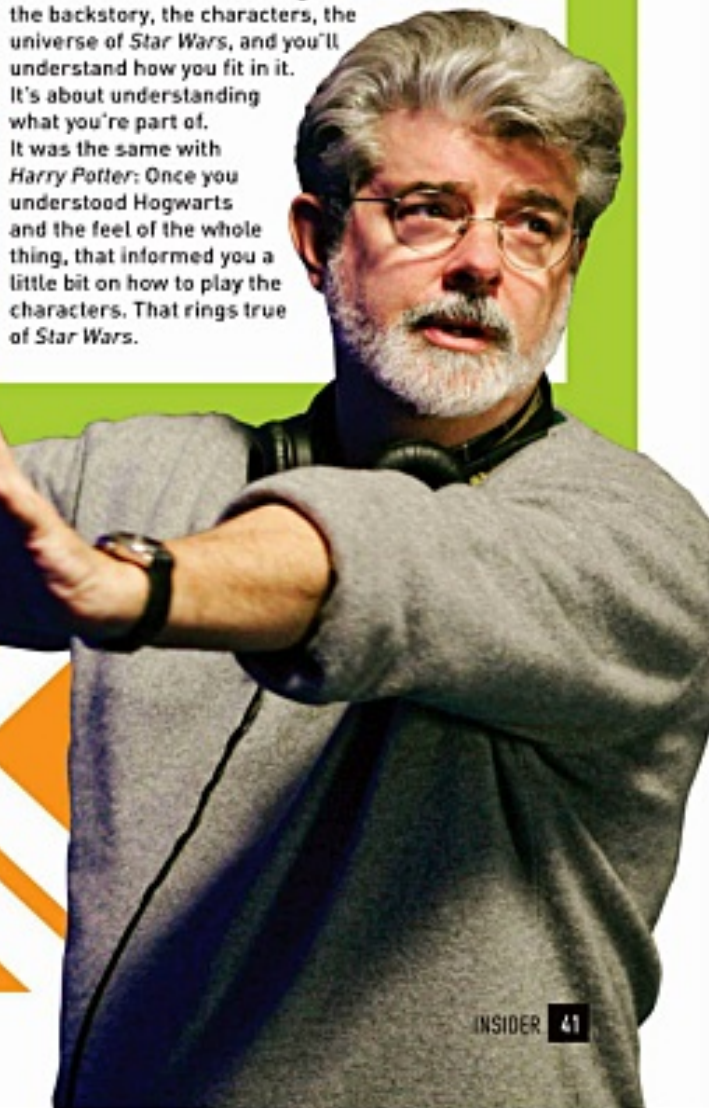
Don't eat it, Warwick!

Producer Rick McCallum asks Warwick to speed things up... in an intense style!



BE WILLING TO INTERPRET DIRECTION

George Lucas's style of directing, certainly as far as I was concerned, was like, *If you can start over there and be there by the end, it's kind of up to you what you do in the middle.* I like that as an actor, because you're employed to act, and I don't expect to have my hand held the whole way through it. I think you've got to be willing to use your imagination, but also interpret the scene for yourself. You're not necessarily going to get every ounce of motivation you require. If you want to be in a *Star Wars* movie you've got to know *Star Wars* inside out. You've got to know the backstory, the characters, the universe of *Star Wars*, and you'll understand how you fit in it. It's about understanding what you're part of. It was the same with *Harry Potter*: Once you understood Hogwarts and the feel of the whole thing, that informed you a little bit on how to play the characters. That rings true of *Star Wars*.



MAKE A MINI-MOVIE PRIOR TO YOUR FIRST APPEARANCE

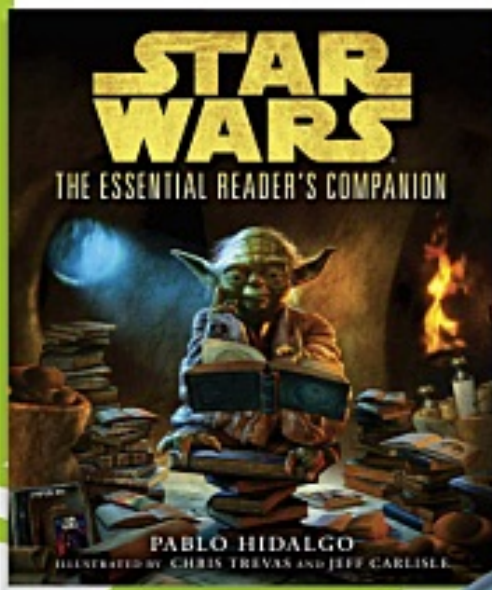
Capitalize on the moment! You're in *Star Wars*, so shoot a movie about how you got the part and tie it in to *Star Wars*. That's much easier these days. Everyone can shoot a movie on their phone, although if you get caught you will be kicked off the film, so there are two sides to this. Take advantage of it, but then don't get caught doing it.

Right: Scenes from *Return of the Ewok*! Below: The many faces of Warwick Davis, including Wald and Grimey from Episode II



EXPECT YOUR CHARACTER TO HAVE NO BACKSTORY... UNTIL THE EXPANDED UNIVERSE CREATES IT

Star Wars does leave you with a lot of questions about the characters. There's a lot of characters in there where we only find out about them in the books and the Expanded Universe beyond that. Even as far as reading the back of an action-figure packet, you think, *Ah, that's where he started or that's what it's all about.* That can leave some actors quite frustrated. Some work on their backstory and want to know everything about their character since the day they were born, but with *Star Wars* you won't get that. You'll only get that after you've done it. When it's too late.



DON'T JUST PLAY ONE CHARACTER

If you've got a day off on a *Star Wars* film, don't go swanning around at the hotel thinking, *This is great! I'm earning money, but I'm not having to work.* Get yourself down to the set, get in the wardrobe tent, and grab various bits of other people's costumes, put them on and get on the set. They will put you in the scene. Then you'll be in it as someone else who initially won't have a name, but if you have a word with George and come up with something beginning with "W," you'll then have a name as well. From there, you'll probably get a trading card, an action figure, and it'll be another one to sign at conventions!



DON'T ASK CRAZY QUESTIONS!

There was a question that had stumped me ever since I first saw *Star Wars*. When Luke and Han put the stormtrooper costumes on, I thought, *Hang on a minute! How have they put them on? I thought they were robots in there, like androids.* I asked George Lucas this question—I can't remember when. I'm hoping it was on *Jedi* and not when we were doing *Willow* when I was 17. I said, "What's with the stormtrooper thing? Is it a man in there or is it a robot?" And he said, "It's a man. The stormtroopers are clones."

Warwick and Carrie Fisher have fun on the set of *Return of the Jedi*. Below, right: If only Warwick had seen this picture earlier! Fame at last, as Wicket makes it onto Topps bubblegum card packaging!



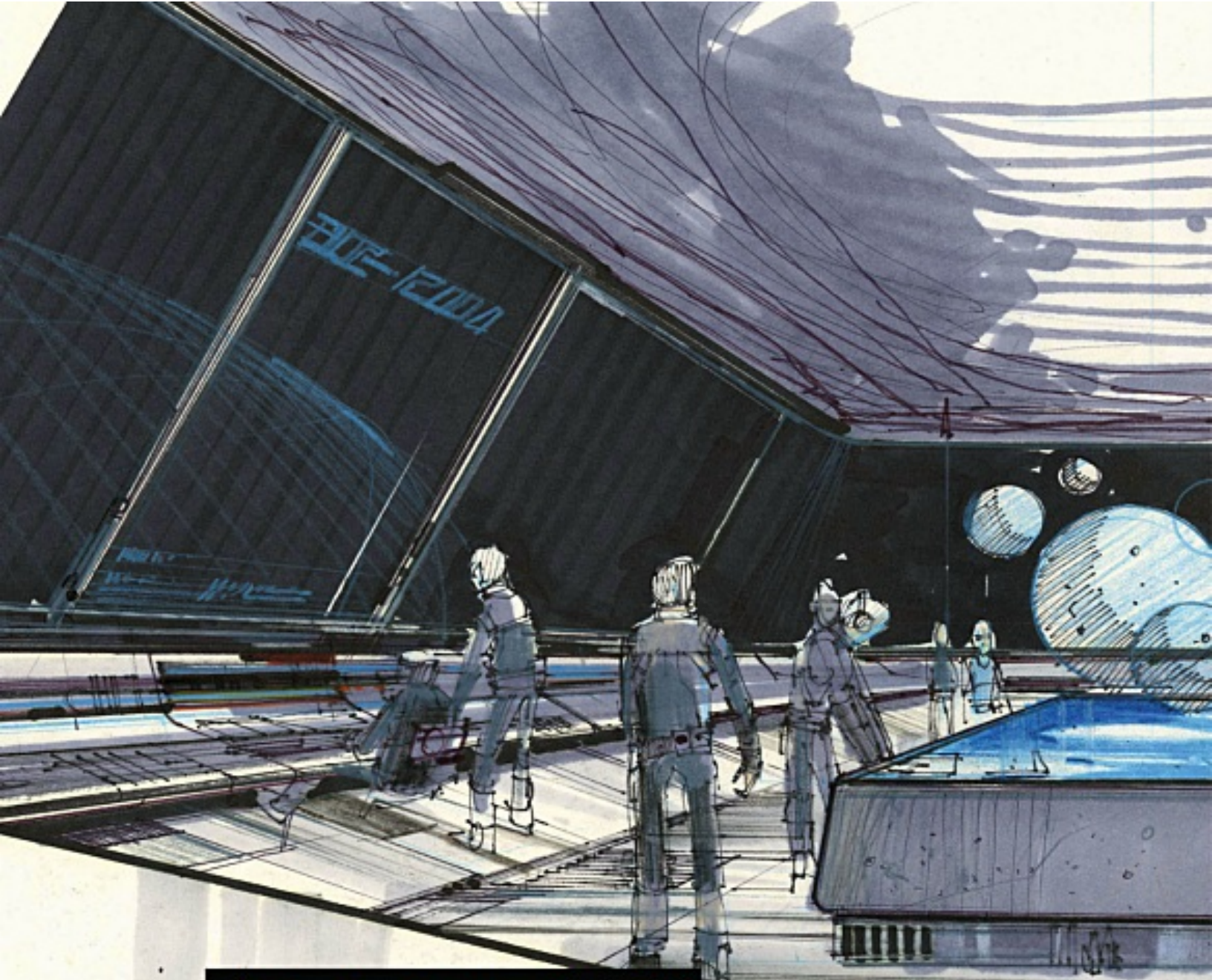
KEEP SECRETS!

I've got very few photos of Episode I, but I've got loads of *Jedi* because by the time it got to Episode I, it was locked down and secret. *Jedi* was called *Blue Harvest* to keep it a secret, but we were all allowed to take pictures, because there was no Internet. Nowadays you take a picture and it can go around the world within seconds. You have to sign your life away to say you will not talk about the film or take photos. So I have very few photos on set in Tunisia, maybe three or four. When I was nervous I took them from under my cape.

When you're an actor, it's very much like being a *Mission: Impossible* spy where you're not allowed to say what your job is, or what you're doing. And you can't even say it to your family because they've all got Facebook or Twitter accounts! You've got to be very careful what you say until the mission is over, and then you can talk about it, at which point nobody is interested. It's old news by then!



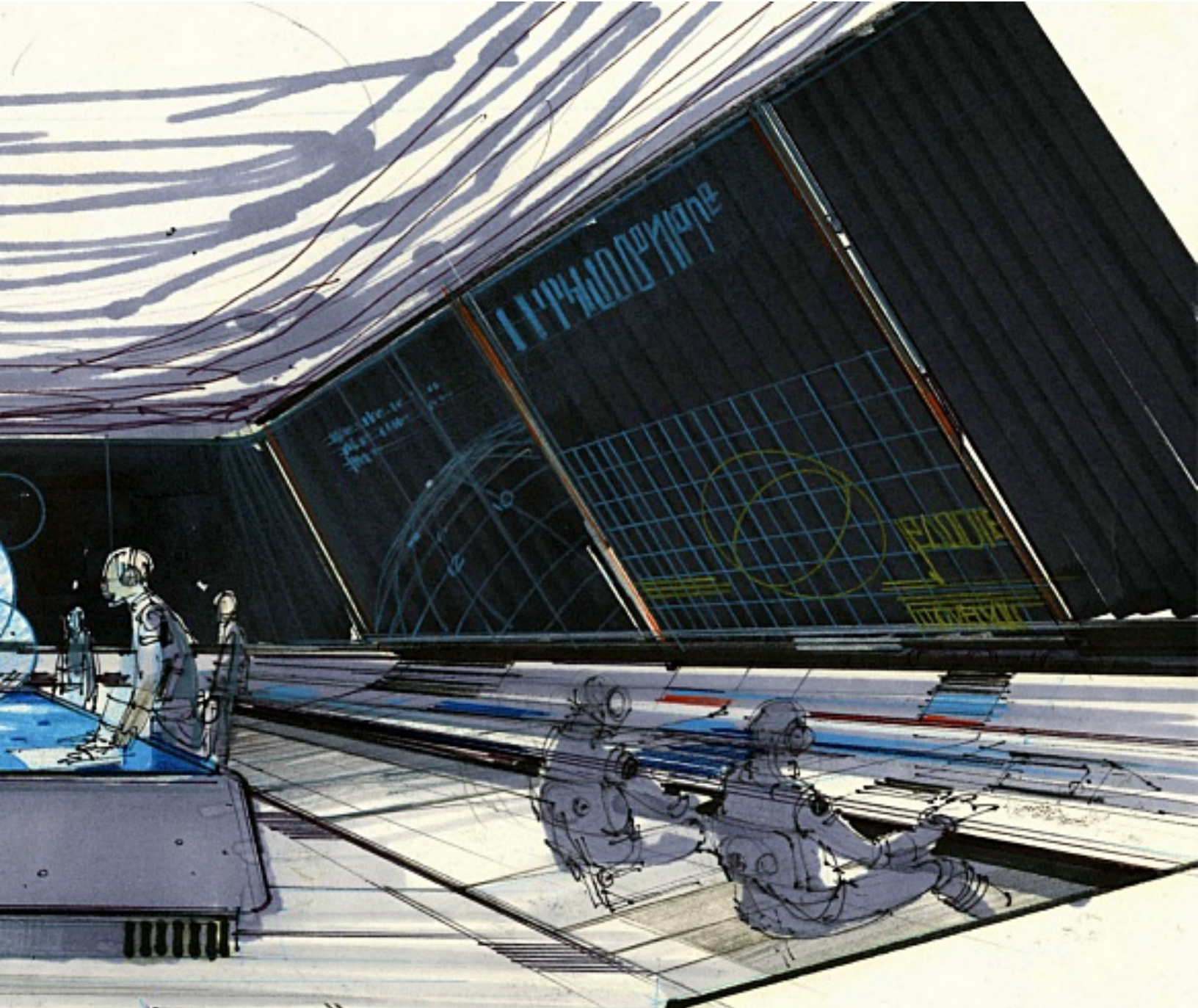
Say hi to Warwick and keep up-to-date with him on Twitter at @WarwickADavis



M A K I N G

STAR WARS
RETURN OF THE
JEDI

UNSEEN!



**J. W. RINZLER TAKES A LOOK THROUGH THE LUCASFILM
ARCHIVES—AND UNCOVERS SOME AMAZING
NEVER-BEFORE-PRINTED ARTIFACTS!**

▲ Concept art by Nilo Rodis-Jamero of the "rebel war room," circa mid 1981. The red dot in the lower right-hand corner signified George Lucas's "okay" for further exploration, as Nilo and Joe Johnston came up with successive ideas for this set. Here the holographic planets can be seen in the center of the illustration.

Few films had their production as well-documented as *Return of the Jedi*. These rare images represent just the tip of the iceberg in terms of the myriad illustration, photographs, and documents that show how this ambitious movie was pieced together. Most of these did not make it into the forthcoming *Making of Return of the Jedi*.

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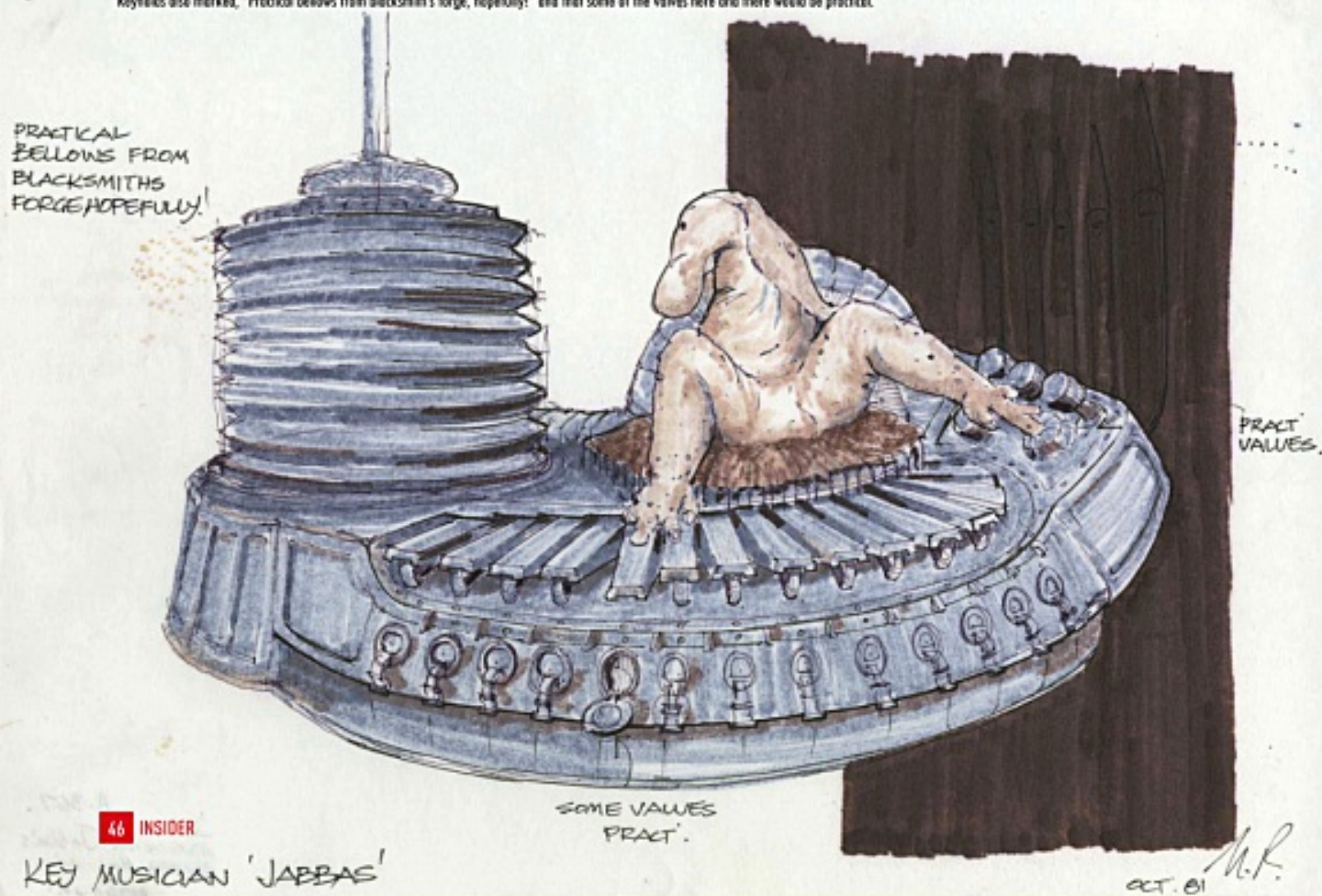
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REBEL WAR ROOM



At Elstree Studios, director Richard Marquand talks with Harrison Ford (Han Solo) in the Rebel Alliance hangar, early 1982.

▼ Production designer Norman Reynolds' artwork for Red Bull Jett, as Max Rebo was known then, was labeled "Key musician, Jabba's" and dated October 1981. Always thinking of how things would be built, Reynolds also marked, "Practical bellows from blacksmith's forge, hopefully!" and that some of the valves here and there would be practical.



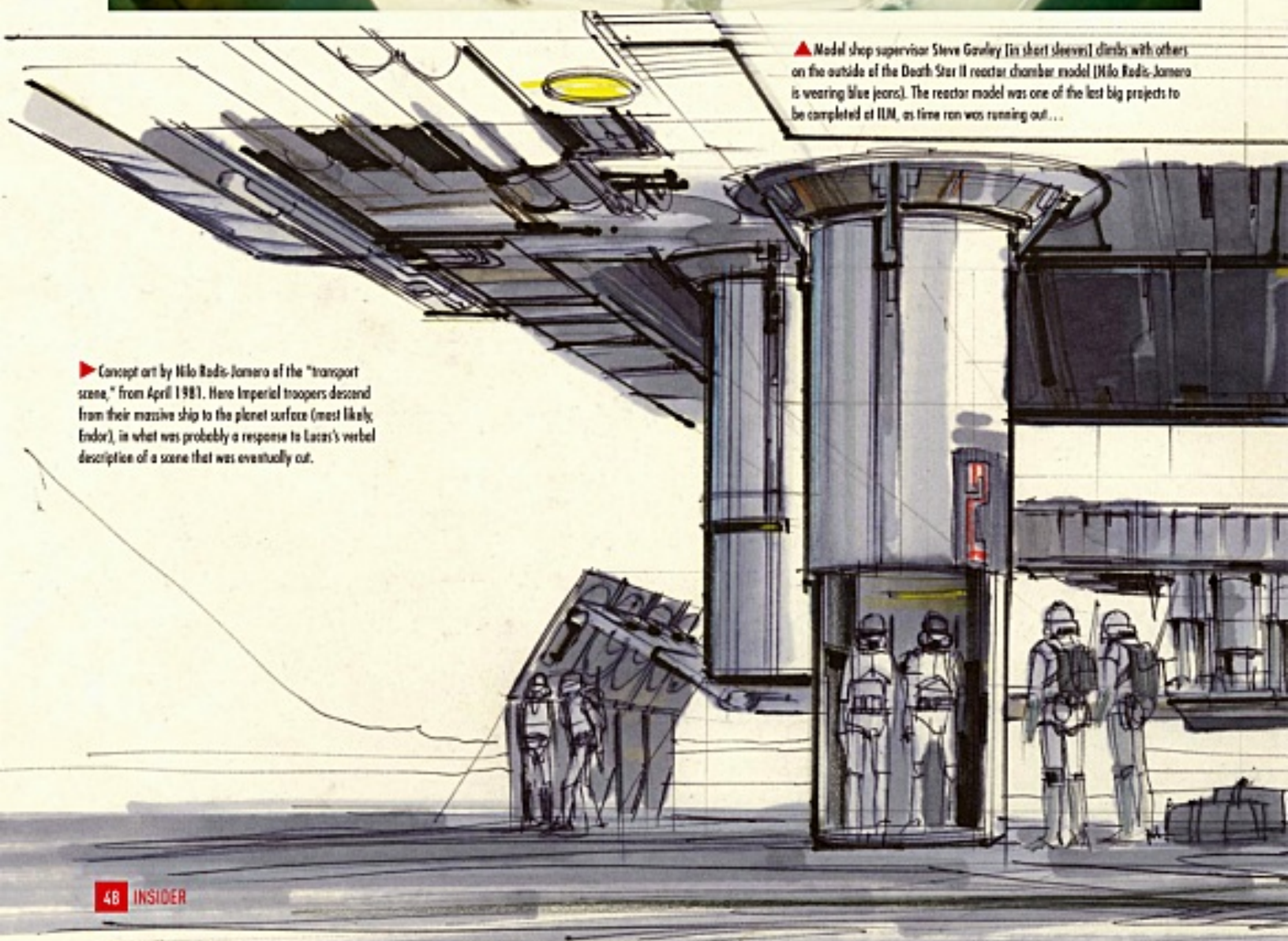
► A publicity still taken of the ever-debonair Billy Dee Williams as Lando Calrissian during a photo shoot at Elstree.





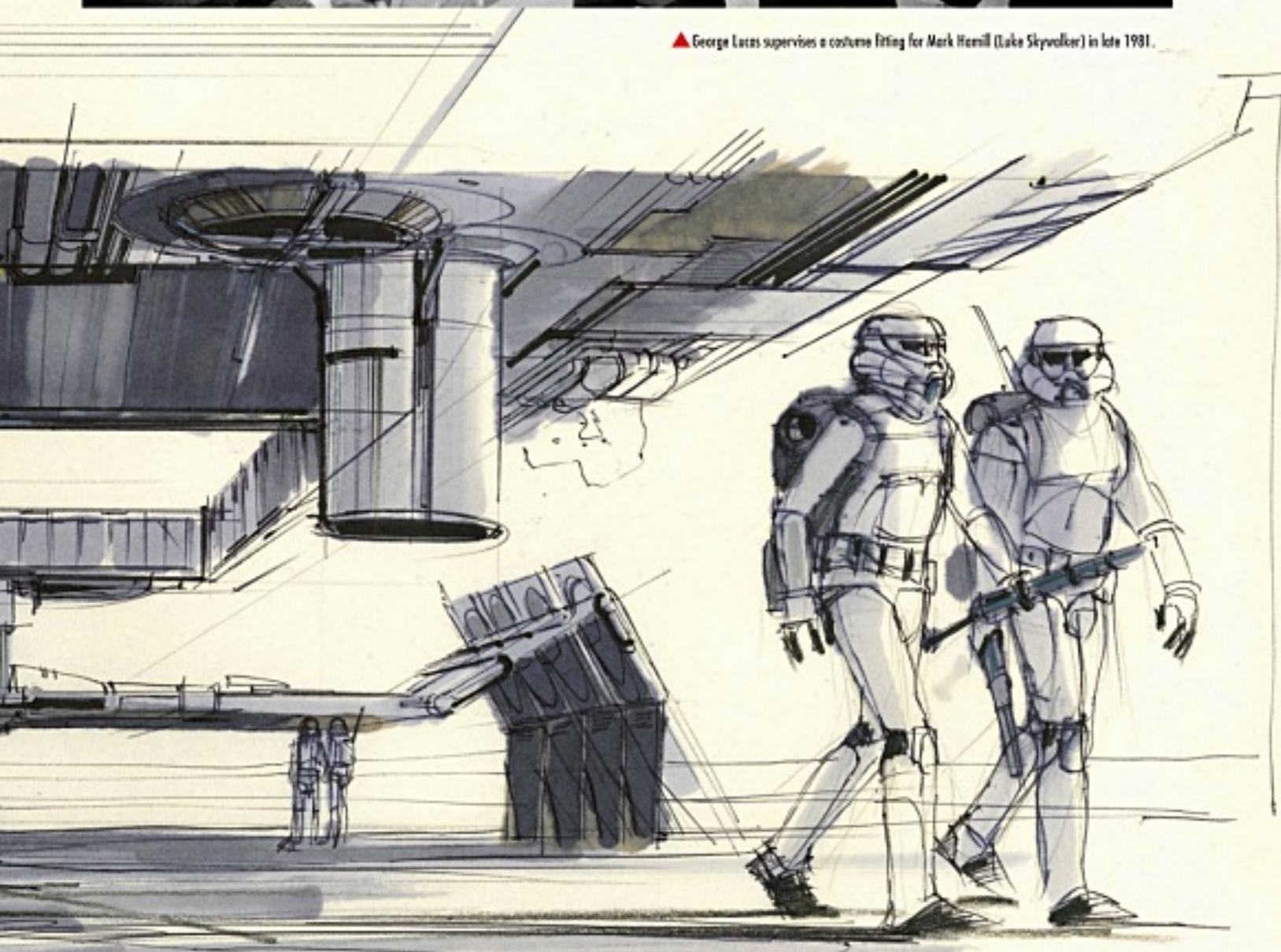
▲ Model shop supervisor Steve Gawley (in short sleeves) climbs with others on the outside of the Death Star II reactor chamber model (Nilo Rodis-Jamero is wearing blue jeans). The reactor model was one of the last big projects to be completed at ILM, as time ran out...

► Concept art by Nilo Rodis-Jamero of the "transport scene," from April 1981. Here Imperial troopers descend from their massive ship to the planet surface (most likely, Endor), in what was probably a response to Lucas's verbal description of a scene that was eventually cut.





▲ George Lucas supervises a costume fitting for Mark Hamill (Luke Skywalker) in late 1981.



AUTHORS OF THE EXPANDED UNIVERSE CHRONICLER: JAMES KAHN

BY MICHAEL KOGGE

WHEN A MAJOR MOTION PICTURE IS RELEASED, ITS STORY IS OFTEN RETOLD IN MANY FORMS, FROM COMIC BOOKS AND SOUVENIR MAGAZINES TO THOSE HOT OFF-THE-PRESS PAPERBACKS SOLD FROM DRUGSTORE RACKS AND AIRPORT KIOSKS. CRITICS DISMISS THESE BOOKS AS "NOVELIZATIONS," VIEWING THEM AS NOTHING MORE THAN LITERARY TRANSCRIPTIONS OF WHAT'S SEEN ON THE SCREEN. A BRIEF GLANCE AT THE WORK OF JAMES KAHN, HOWEVER, DEMONSTRATES THIS KIND OF CRITICISM TO BE COMPLETELY UNJUSTIFIED. HIS NOVELIZATIONS FOR *POLTERGEIST*, *THE GOONIES*, *INDIANA JONES AND THE TEMPLE OF DOOM*, AND *RETURN OF THE JEDI*, STAND ON THEIR OWN, EXPANDING THE STORIES BEYOND THE CINEMA, IN WAYS THAT ONLY NOVELS CAN.

Chicago Hope

Born in the suburbs of Chicago on December 30, 1947, James Martin Kahn knew he wanted to be a writer at the age of nine. He started by scribbling new endings to stories from *Tales from the Crypt* and *Amazing Stories*, then began to write original material. His first success came when "The Box," his interior monologue of a Chicago postman who's stuffed into a mailbox, placed second in a college contest and one of the judges recommended it to *Playboy*. The March 1971 issue gave Kahn his first paid byline and landed him an agent.

"I thought, *Terrific, I'm off and running and I'm going to be a professional writer now*," Kahn says. Yet in the next two years, only his sci-fi tale "Möbius Trip" saw print. "That was it. I kept writing short stories and sending them in, but nothing happened."

To ensure that he could pay the rent, Kahn followed in his father's footsteps. He enrolled at the University of Chicago's medical school to become a doctor.

He spent a year interning in Internal Medicine at the University of Wisconsin-Madison, then took up his residency in the emergency room of the USC Los Angeles County hospital. The work proved both exhilarating and exhausting, as he was dealing with that most fundamental of human struggles—life and death—on a daily basis.

Through it all, Kahn never stopped writing. His hospital experiences inspired his debut novel, *Diagnosis: Murder*, a mystery featuring a doctor-detective. He then turned his hand to the more otherworldly fare he loved as a boy. Taking his title from the opening line of a famous Andrew Marvell poem, he wrote *World Enough, and Time*, a science fiction novel about a futuristic California where mankind has genetically engineered legendary creatures. His manuscript won over editor Judy Lynn Del Rey, and soon Kahn was an author for the same Ballantine imprint that published Brian Daley, L. Neil Smith, Alan Dean Foster, and Terry Brooks—all writers who had (or would have) books set in a galaxy far far away.

From Aliens to Poltergeists

While writing *World's* sequel, Kahn continued working his shifts at St. John's ER—when fortune struck again. Kathleen Kennedy, then a young movie producer, rang up the hospital and asked if any of the doctors could assist in the resuscitation of an extraterrestrial.

Kahn and a number of other ER doctors came to the set of none other than Steven Spielberg's *E.T.: The Extra-Terrestrial*. Spielberg filmed them in hazmat suits as they pounded on E.T.'s chest and tried to revive the dying alien. Kahn even wrote some of the medical jargon spoken between the actors. As a parting gift, Kahn gave Spielberg a copy of *World Enough, and Time*.

It so happened that Spielberg was searching for someone to pen the novelization to *Poltergeist*, the horror film he was producing. Kahn's writing so impressed both Spielberg and

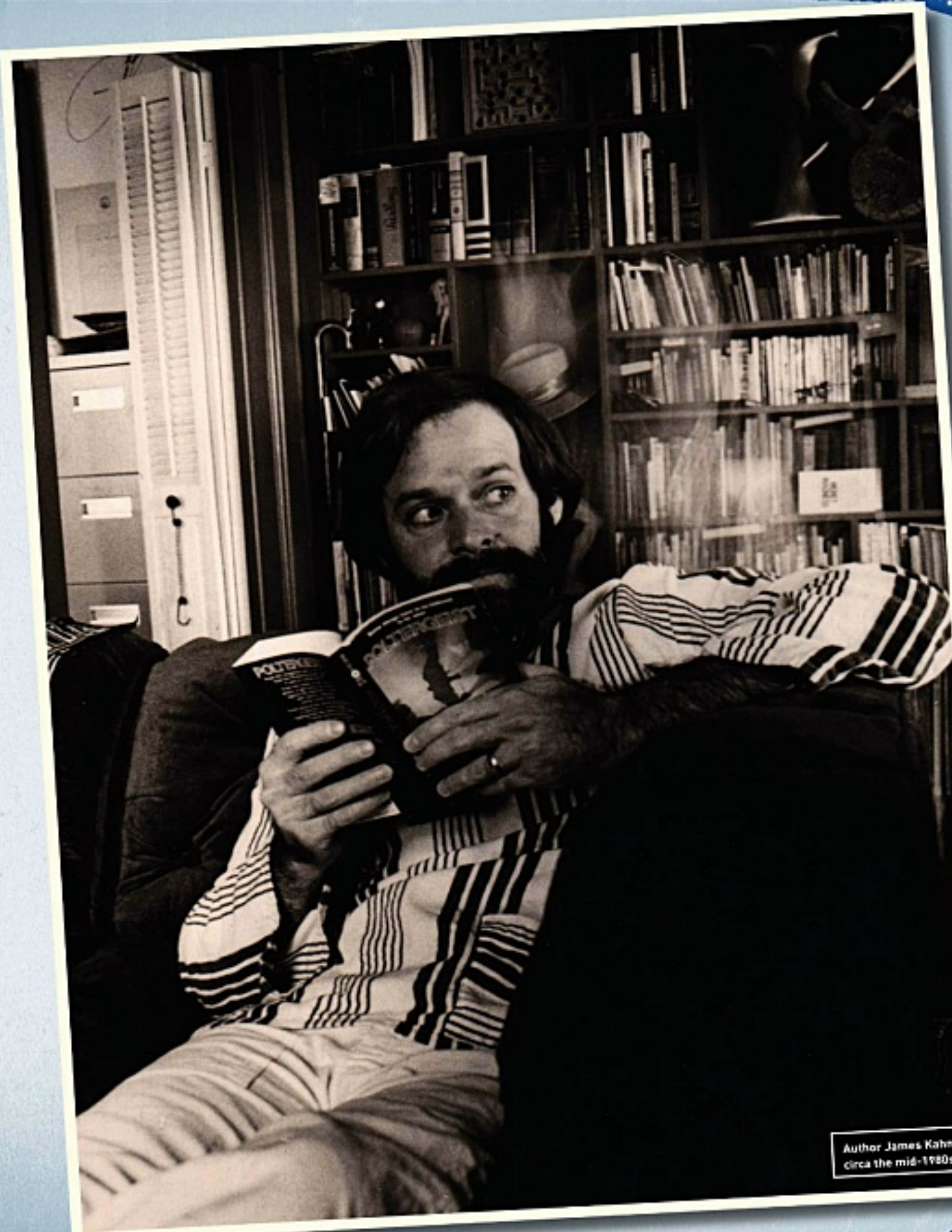
producer Frank Marshall that they asked Kahn if he would write it, though he would have only a month, since the production was behind schedule.

Kahn holed up in Spielberg's office at MGM where he wrote night and day for four weeks while a secretary transcribed his longhand into type. He found that the tight deadline had a positive

effect on his writing. "When you're given time constraints or page-count constraints," he says, "you produce things that you would never have realized. You get flashes of inspiration that produce passages and ideas that come out of that pressure."

Spielberg gave him free rein to be creative, and, consequently, Kahn turned in a story twice as big as the movie. He delved into characters' back-stories, expanded the plot, and even explored the netherworlds of the extra-dimensional creatures. A testament to his work is that many fans of *Poltergeist* claim that Kahn's novelization is spookier than the film.

STEVEN SPIELBERG
GAVE KAHN FREE REIN
TO BE CREATIVE.



Author James Kahn,
circa the mid-1980s

Call of the Force

Steven Sietberg loved Kahn's interpretation of Poltergeist so much that he recommended Kahn to a good friend. Soon Kahn was out of ER again and meeting with George Lucas about how he would translate *Revenge of the Jedi* (as the film was then titled) into a book.

Novelizing *Jedi* brought Kahn a new set of challenges. The galaxy of *Star Wars* was firmly established in the movies, books, and radio plays, and there was less flexibility for invention. "Lucas had a very clear and distinct vision of exactly what he wanted," Kahn says. "He didn't want anyone to stray from that."

Armed with an early draft of the screenplay and some production art, Kahn went to work, completing his first draft of the novel in three weeks. Though constrained by what he could do, he exerted a good deal of effort into writing something that was more than just throwaway merchandise. He let his poetic side guide his words, such as fattening up his prose in this marvelous description of Jabba the Hutt:

He had no neck, but only a series of chins that expanded finally into a great bloated body, engorged to bursting with stolen morsels... He had no hair—it had fallen out from a combination of diseases. He had no legs—his trunk simply tapered gradually to a long, plump snake-tail that stretched along the length of the platform like a tube of yeasty dough. His lipless mouth was wide, almost ear to ear, and he drooled continuously. He was quite thoroughly disgusting.

ARMED WITH AN
EARLY DRAFT OF THE
SCREENPLAY AND
SOME PRODUCTION
ART, KAHN WENT
TO WORK...

Jedi
writing 19, 1982

PROLOGUE

The very depth of space. There ^{was} the length, and width, and height, and ^{the} ~~these~~ ^{curved} over on themselves into a bending blackness, immeasurably by the glowing stars that tumbled ~~into~~ ^{through} the chasm, receding to infinity. To the very depth.

~~These stars~~ These stars marked the moments of the universe. There were aging orange ~~stars~~ ^{giants}, blue dwarfs, ~~orange~~ ^{collapsing} neutron stars, and ~~the~~ ^{angry} supernovae that hissed into the icy emptiness. There were burning stars, breathing stars, pulsing stars and dying stars. ~~There was~~ the Death Star.

At the feathered edge of the galaxy the Death Star floated in stationary orbit above the green moon Endor. The Death Star was the ~~most~~ ^{most} armored Battle Station, nearly twice as big as its predecessor, which ~~the~~ ^{rebel} forces had destroyed so many years before—nearly twice as big, but more than twice as powerful. Yet it was only half completed.

Half a stably dark ~~moon~~ ^{orb}, it hung above the green world of Endor, ~~the~~ ^{tailored} of ~~unfolding~~ ^{superstructure} curling away toward its living mate like the groping leg of a deadly spider.

An Imperial Star Destroyer approached the giant Space Station at cruising speed.

was massive—a city itself—yet moved with deliberate grace, like some great sea dragon. It was accompanied by dozens of Twin-Jon-Engine Fighters—black insect-like combat flyers that zipped back and forth ~~around~~ ^{around} the battleship's perimeter; scouting, ~~dangerous~~ ^{searching} sounding, ~~infinitely~~ ^{infinitely} docking, regrouping.

Soundlessly, the main bay of the ship opened. There was a brief ignition flash, and an Imperial Shuttle emerged from the darkness of the hold, sped toward the Death Star with quiet purpose.

In the cockpit the Shuttle Captain and his co-pilot made final readings, monitored descent functions. It was a sequence they'd each performed a thousand times yet there was an unusual tension in the air now. The Captain ~~spoke~~ ^{spoke} flipped the Transmitter switch, and spoke into his mouthpiece.

"Command Station, this is ST321. Code Clearance Blue. We're starting our approach. Deactivate the security shield."

Static filtered over the receiver: then the voice of the port controller. "The security deflector shield will be deactivated when we have confirmation of your code transmission. Stand by."

over as well to stand beside their dearest comrades. ~~comrades~~ The foggy Endor continued their wild jubilation far into the night, while this small ~~company~~ of gallant adventurers watched on from the sidelines. For an eventful moment, looking into the bonfire, Luke thought he saw faces dancing—Ben, Yoda; was it Anakin? He drew away from his companions, to try to see what the faces were saying; but they were ephemeral, and spoke only to the shadows of the flames, and then disappeared altogether.

It gave Luke a momentary chill, a vision of loneliness—but then Leia took his hand, and drew him back close to her and to the others, back into their circle of warmth, and camaraderie and love.

And it was good.
The Empire was dead.
Long live the Alliance.

FN15

Friday, August 13, 1982

"The very depth of space"

Kahn's literary bent offended one sixth-grade librarian in Texas. She complained in a letter that he was corrupting the grammar of young writers by opening the novel with a sentence fragment, "the very depth of space."

Little did she know that the same line already had a notorious history. A month before the book's release, Kahn lost \$60 in a poker game. In a scheme worthy of a Corellian, he scrawled the opening line on the back of a personal check and told its recipient that the check would be a valuable artifact of the film if it was not cashed.

The check was cashed. But the loss of \$60 became a fleeting memory for Kahn when his novelization of *Return of the Jedi* topped the *New York Times* Bestseller List.

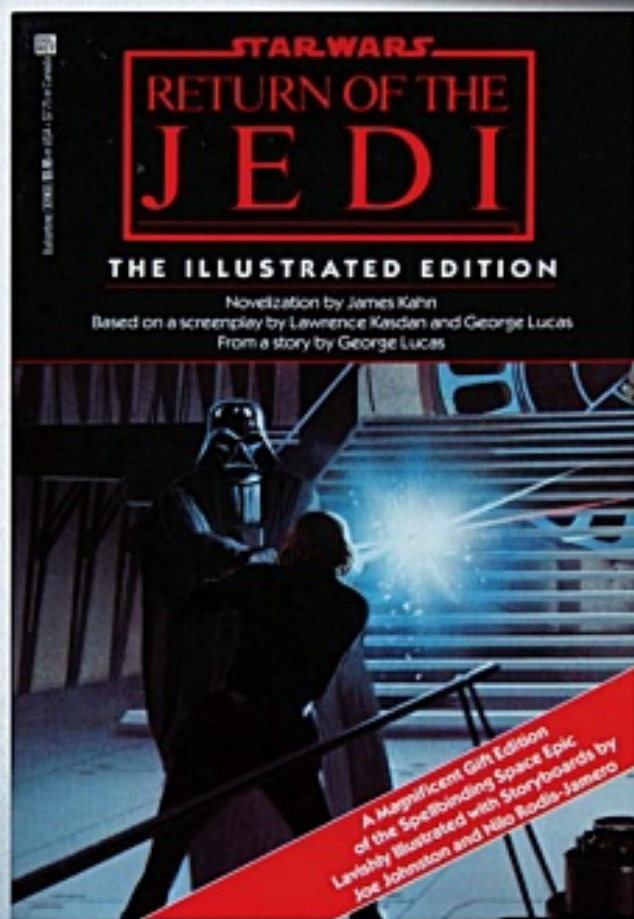
Molten Pits and Certain Points of View

Before the Blu-ray release of *Jedi*, Kahn's novelization offered some of the only peeks at what had been cut from the film. Where the film's first Tatooine scene goes right to the droids at Jabba's palace, the book introduced a shrouded Luke constructing his lightsaber in Obi-Wan Kenobi's hut. The much ballyhooed-about sandstorm, which for years, could be glimpsed only in a single photo, pounded the heroes in the chapter that follows their defeat of Jabba. And in the middle of the novelization, a red-robed Royal Guard received a Force-choke when he tries to stop Vader from entering the Emperor's throne-room.

Kahn also peppered the story with details of his own creation. He had Han remember his "27 piracies" after being unfrozen from carbonite. He further embellished Lando's legend, recounting the maneuvers that won the Battle of Tanaab and a lithium scam Lando ran on Pesmenben IV (named after Kahn's grandfather, Ben Pesmen, who first inspired him in the arts). Kahn even wrote a chapter that examined Leia's childhood on Alderaan, but it was excised because it veered too far from the film's story.

Yet what fueled countless speculation for more than two decades was the moment in the novelization when Old Ben's spirit divulges the secrets of the Skywalkers. He tells Luke that he took him to be raised by Ben's own brother, Owen Lars (later changed to be Anakin's stepbrother in the prequels). Ben went on to tell of his failure to turn Anakin from the dark side: "We fought... your father fell into a molten pit. When your father clawed his way out of that fiery pool, the change had been burned into him forever—he was Darth Vader."

Until *Revenge of the Sith*, a thousand-million imaginations ran wild with this shocking revelation, playing out the epic duel along volcano rims, in transpirsteel foundries, or on worn Kenner playsets.



Above and opposite page: James Kahn's longhand draft of the *Return of the Jedi* novelization. Left: The illustrated edition of Kahn's novelization.

Triumph of the Jedi

Toward the end of their story sessions, Kahn asked George Lucas if he'd mind reading *World Enough, and Time* to consider as a film. Lucas gave Kahn a sad smile and walked the writer into an adjoining office. "It was like the last shot of *Raiders of the Lost Ark*," recalls Kahn, with a chuckle. "Scripts were piled over every surface, from floor to ceiling. [Lucas] said, 'These are the scripts from all my closest friends. Feel free to put your book on one of the piles.'"

Kahn's original novels haven't appeared on the silver screen yet, but the *Return of the Jedi* credit helped propel him further into Hollywood. He became the go-to guy to novelize studio blockbusters, and merely chatting about his work on the *Jedi* novelization broke the ice for many pitch meetings.

Kahn went on to have a highly successful 20 years in television, writing episodes for *St. Elsewhere*, *Star Trek: The Next Generation* and *Star Trek: Voyager* and rising to co-executive producer of *Melrose Place*.

SELECT BIBLIOGRAPHY

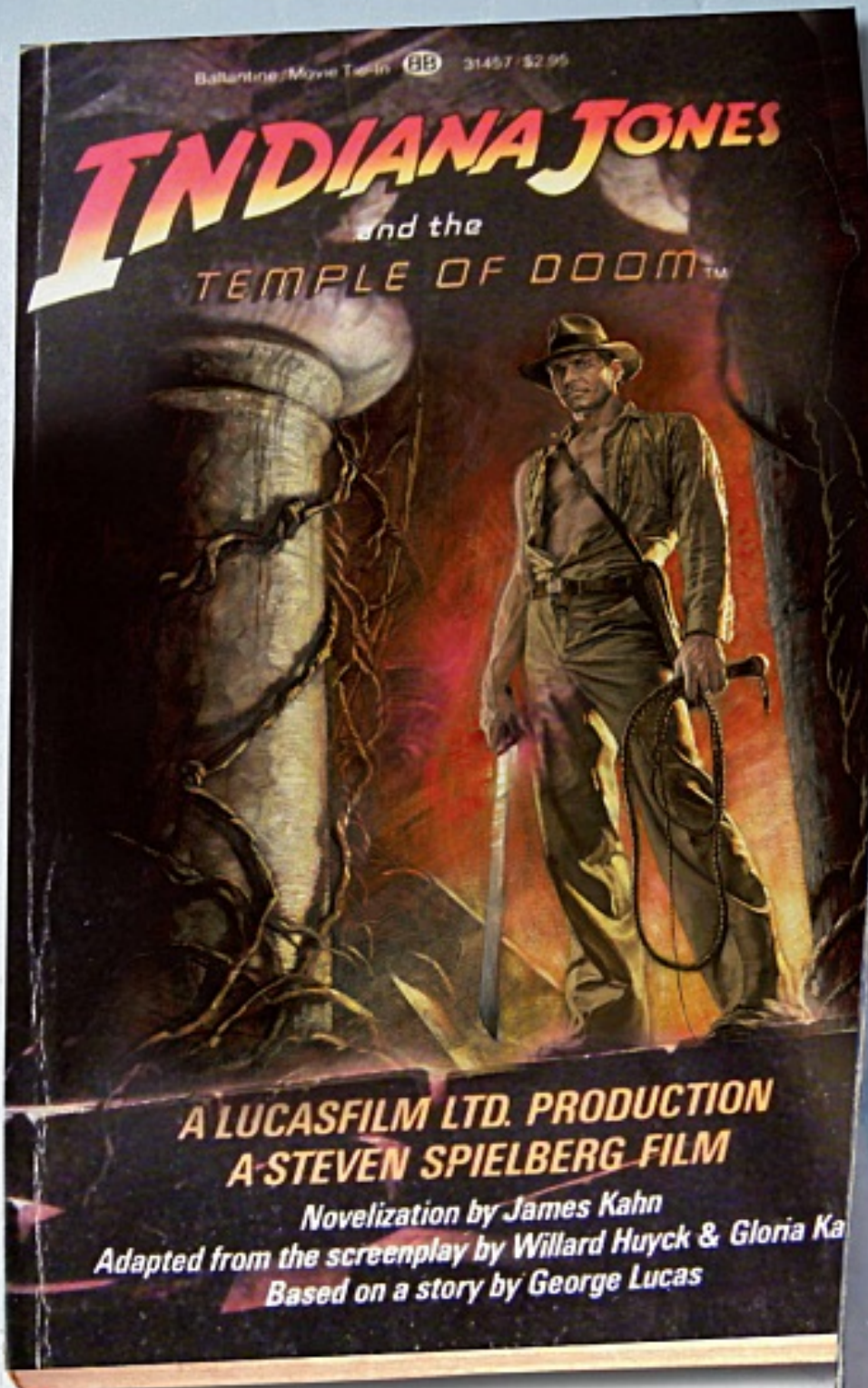
The New World Trilogy
World Enough, and Time (1980, revised edition 2012)

Time's Dark Laughter (1982, revised edition late 2013)

Timefall (1987, revised edition forthcoming)

Novelizations
Poltergeist and Poltergeist II: The Other Side (1982 and 1986)
Return of the Jedi (1983)
Indiana Jones and the Temple of Doom (1984)
The Goonies (1985)

Kahn's novelizations of *Return of the Jedi* (far right) and *Indiana Jones and the Temple of Doom* (right) added to the movie experience!



WRITING THE LAST LINE OF
RETURN OF THE JEDI
HAS NOT STOPPED KAHN IMAGINING
LUKE'S FUTURE ADVENTURES...

STAR WARS RETURN OF THE JEDI

Novelization by James Kahn
Based on a screenplay by Lawrence Kasdan
From a story by George Lucas

WITH 8 PAGES
OF FABULOUS
COLOUR

"Long live the Alliance"

Thirty years since its publication, Kahn's novelization continues to attract admirers, from voracious *Star Wars* readers to acclaimed colleagues such as the president of the Science Fiction and Fantasy Writers of America, John Scalzi. "I was in the eighth grade in 1983," says Scalzi, "and I borrowed a copy of the novelization from a friend and read it through the school day, sneaking pages in classes and faking a stomach cramp in gym so I could have a whole hour to read it. I don't remember every science fiction book I read in eighth grade, but I remembered [Kahn's]... it was pretty darn good."

Writing the last line of *Jedi* has not stopped Kahn from imagining Luke's future adventures. "He would have to have gone about starting the rebuilding of the Republic. What's interesting about that to me is that revolutionaries are often great at knocking down the existing structure, but they're often not so great at sticking around to do the long, tedious work of building something lasting and new. I think that would have been his dilemma."

The Force is still strong in Kahn. With Kathleen Kennedy taking over Lucasfilm and the new sequels on the horizon, Kahn hopes that it all might come full circle. "I would love to get back involved," he says. "I remember going to the opening-night midnight screening of *Star Wars* at the Chinese Theater in Hollywood, sitting in the third row because the rest of the seats were taken by the time I got in, grumbling because I didn't like sitting that close. And then when the opening crawl was done, and that humongous *Star Destroyer* Dolby'd over my head like nothing I'd ever seen before, I thought, *This changes everything*. And it did. For movies, and certainly for me, who at that time could never have believed I'd be involved in creating some of that mythology myself." 🌌

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Follow James Kahn on Twitter
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UNIVERSE

HOW TO BE A STAR WARS PINBALL

STAR WARS PINBALL HAS PROVED TO BE A HUGE HIT, BUT COULD YOUR HIGH SCORE BE BETTER? THE CREATIVE TEAM AT ZEN HAS SOME COOL TIPS TO ELEVATE YOU FROM A LEARNER—TO A MASTER!

STAR WARS THE EMPIRE STRIKES BACK WARS

LIGHTSABER RETURN

When the ball is being returned via the lightsaber, you are able to change which lane the ball is going to be returned to.

Holding the left flipper button returns the ball to the furthest left in-lane. Holding the right flipper button returns the ball to the furthest right in-lane.

Be careful when you press a flipper button to choose the return route for the ball. If pressed at the wrong time it can lead to a ball drain!

JEDI TRAINING MINI-GAME

You have to move the lightsaber as the droid shoots. Don't put the lightsaber in the same place before: this will cause you to fail. The droid will never shoot in the same place twice in a row. Completion of this mini-game will light up an extra ball at the sinkhole.



KICKBACKS

This table won't reset the kickbacks if you lose the ball, so try to activate them as soon as possible, as this allows you to have a safety net if the ball goes down the sides.



SABER SAVER

Repeat the process of activating the kickbacks again whilst both left and right kickbacks are lit. This will enable "Saber Saver"—a ball save which remains activated until you lose the ball.

WIZARD!



STAR WARS Boba Fett



WHIP SAVE

To activate the Whip Save you must light all four of the "WHIP" rollovers on the in- and out-lanes.

The whip save remains active for 25 seconds (this timer can be increased by collecting the longer whip save bonus from Wild Space). If you drain the ball, the Whip Save will save the ball, but deactivate.

LEFT KICKBACK (MAX THRUST DIVERTER)

You can also hit the mini-loop four times to enable the Max Thrust Diverter on the left outlane. This acts as a left kickback since the ball will roll into the left plunger lane rather than draining through the middle.



HOMING MISSILES

You start with one missile. These can be used to help complete the first bounty mission; by pressing the "launch" button you will launch a missile which will hit one of the flashing lanes. This is best used for when you are having problems hitting the last lane on the bounty mission.



REGAIN OR COLLECT MISSILES

If you keep hitting the two missile ramps—the left and the right—you will see a missile notification light activate below the ramps. It takes about four hits up the missile ramps to light up the missile for that ramp. When both missile notification lights are lit the "Hurry Up" mode will begin. Once the "Hurry Up" mode starts, all you have to do is hit the left missile ramp and the right missile ramp. Once you have hit them enough, the "Hurry Up" mode will be completed and you will be awarded with two missiles and 5 million points as a completion bonus.

STAR THE CLONE WARS WARS

KICKBACKS

To activate the kickbacks, light up the five "Clone" Rollovers on the in- and out-lanes. You can change which Rollover is lit using the flipper buttons. Once all five are lit, the left kickback is activated. Repeat for the right kickback.

POINT RAIN "HURRY UP"

This mode is activated by sinking the ball into the Point Rain sinkhole a total of five times. You can do this in two ways:

- a weak shot up the right Council ramp.
- a late shot with the top-left flipper.

Upon hitting the Point Rain sinkhole five times, this "Hurry Up" mode will begin; a collection of three ramps fused together will rise from the center of the table and the gunship will fly over it, coming to rest on the top of one of the ramps.

The objective is to sink the ball into the gunship using the corresponding ramp that it is hovering over. You can take your time at this stage because there is no timer. Once you sink the ball into the gunship, it will start to hover over the playfield. You will then hear vocal prompts instructing you to move the ship to a specified point. Hit the flashing ramps before the time runs out, otherwise the ship will be hit and take some damage.

The gunship starts at 100 percent health, and can withstand only three hits before you fail the mode.

Each time you send the ball up the ramp within the time frame, you gain a million points. After you do this a number of times, the gunship will fly away and then you will have to load the ball into it again. The gunship will then start the usual hovering over one of the three ramps. From this point, the score will go up by 500,000 per load cycle.



EASY POINTS

To start the "Liberation Hurry Up" mode up, simply hit the ball up the Liberation Ramp (use the top left flipper to send the ball up it) five times. The dot matrix will display a score which will start from 5 million and decrease over time. Thus if you hit the ball through the Liberation Ramp while this is active you will be rewarded with whatever score is displayed to your overall score.

While you are in this "Hurry Up" mode, every time you send the ball up the liberation ramp, it will always be returned to the right flipper. You can then hit the ball up the left Council Ramp and hit the ball up the Liberation Ramp again with the top left flipper. Practice this and you can score a lot of points!

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SCAN TO ORDER

I SURVIVED THE SARLACC!

COREY DEE WILLIAMS WATCHED *STAR WARS* MANY TIMES WITH HIS FATHER, BILLY DEE WILLIAMS, LONG BEFORE EITHER OF THEM WERE LEGENDS IN A GALAXY FAR, FAR AWAY. HERE'S THE STORY OF HOW COREY GOT TO PLAY KLAATU AND, FOR JUST A MOMENT, LANDO CALRISSIAN. WORDS: BRYAN YOUNG
PHOTOS: COREY AND BILLY DEE WILLIAMS





Main image, opposite page: Skiff guard Klaatu. Left: Corey and his dad, Billy Dee Williams, relax behind the scenes. Below: Manning the guns on Jabba's sail barge.



Star Wars Insider: What happened when you heard your father got picked for the role of Lando Calrissian?

Corey Dee Williams: We used to make jokes about there not being any African Americans in space, and next thing you know, he was working on *The Empire Strikes Back*. Most of that stuff he did was on a sound stage in London, so I didn't get to go on that trip. I was on the sets for quite a few movies he did, but that one I was unable to go to, though I wish I'd been able to.

That brings us to how you got to be Klaatu in *Return of the Jedi*...

Initially, I was only hired to be a stand-in for my father. I was in a band at the time, and my father came to me and Stephen Constantino, the guitar player in my band, and asked us if we wanted to go to Yuma, Arizona, to work on *Jedi*. I was a little hesitant; of course Stephen was willing to go, but I knew how rough it can be on shoots—it's not what people think: In 110-degree heat, it didn't sound like it was going to be that much fun. And at that time, I had no idea I was going to be putting on a costume. We asked if we could bring our instruments, and they said yes, so we were like, "Okay."

Were you guys playing music on set?

We were playing music in the hotel room at night. Many of the cast and crew would come up to our room and hang out, and listen to us play, which was fun. Stephen and I were always writing original music and people would hear about it on the set. Everyone, even Mark Hamill, would come to the room to see what we were doing. We were pretty good musicians and pretty serious about getting a record deal at the time, but the music industry is much tougher than the movie industry

"I REALLY DIDN'T HAVE MUCH OF A CHOICE [STANDING IN FOR MY DAD]. THEY TOLD ME I WAS GOING TO DO IT!"

in a lot of ways. I guess they're both pretty tough. But those were fun times.

What was it like seeing Jabba's sail barge for the first time?

It was pretty amazing. It was a good hour's drive to the set from where we were, so we didn't have any clue where we were going or what it was like. They had compacted sand to make a makeshift road, because there was no road going to the set. You came off the highway and there were these gates you went through, then there was that road in the sand. As we were driving, we came through these sand dunes and as we got to the other side, there it was. It was surrounded by this huge gate with lots of security, dune buggies, you name it. It was pretty impressive and huge. You could actually fit a semi-truck underneath it, and there was still 50 more feet above that. And that was just the base of it. They would pump sand up on to it from the desert and rake it out to give it the texture they wanted. There was no guardrail or anything

once you were up there; they wanted it to blend into the horizon like it was a virtual sand dune. When you were up there, it was kind of scary. You didn't want to get too close to the edge because it was a long way down.

At what point did you realize you were going to be doing more than just standing in?

It was a few days. I remember meeting Julius LeFlore, who was my father's stunt double at the time. He told me, "When I saw you coming and you looked so much like him, I thought they were about to send me home."

Julius did the initial explosion when Lando goes over the side of the skiff. At one point when he falls over and he's sliding down into the pit, Harrison is blind and trying to make that shot to the tentacle to keep my father from getting dragged into the Sarlacc pit. But when they were doing that, they had a squib in the tentacle go off and it actually hit my father's foot and burned his toe. They were trying to spare him as much exposure from that stuff as they could, so they asked me, as his stand-in, if I would double him. I really didn't have much of a choice; it wasn't like they really asked me. They told me I was going to do it.

They just put you in a costume and threw you over the side?

Basically. I was a little excited to do it at the time, because I had martial arts training, and I had a pretty physical background most of my life. The physical challenge of it didn't really worry me much, but the thing I remember thinking was there were a lot of explosions going off and there are sparks flying, embers hitting you. Even Chewbacca was smoldering because of sparks hitting him. Because of the camera lens they had to be really far away from us, so if any of us caught on fire it would take a while for any of them to get to us with a fire extinguisher. I was more concerned about that than anything else. I was also hanging 50 feet in the air, so it was a good long ways down to the actual Sarlacc pit.

How did you end up as Klaatu?

They asked me and Stephen if we wanted to do some creature work, because they had a shortage of guys since some had gotten hurt. So, I was Klaatu and Steven was a Gamorrean guard.

**"CHEWBACCA WAS
SMOLDERING BECAUSE OF
SPARKS HITTING HIM!"**





The most difficult thing about doing Klaatu was that it was really hot and really tough putting on those costumes. When you put that head on and it's 110 degrees with no breeze blowing, you feel like someone's suffocating you. You could barely see out of those things because the eyeballs are plastic and your peripheral vision is zero, and so you're trying not to get too close to the edge of the ship because it's a long way down.

Up on top of that thing, you're way up there, probably seven stories, and they're telling you, "Run toward Luke Skywalker." You almost needed someone to point you in the right direction.

When was the first time you saw *Return of the Jedi*?

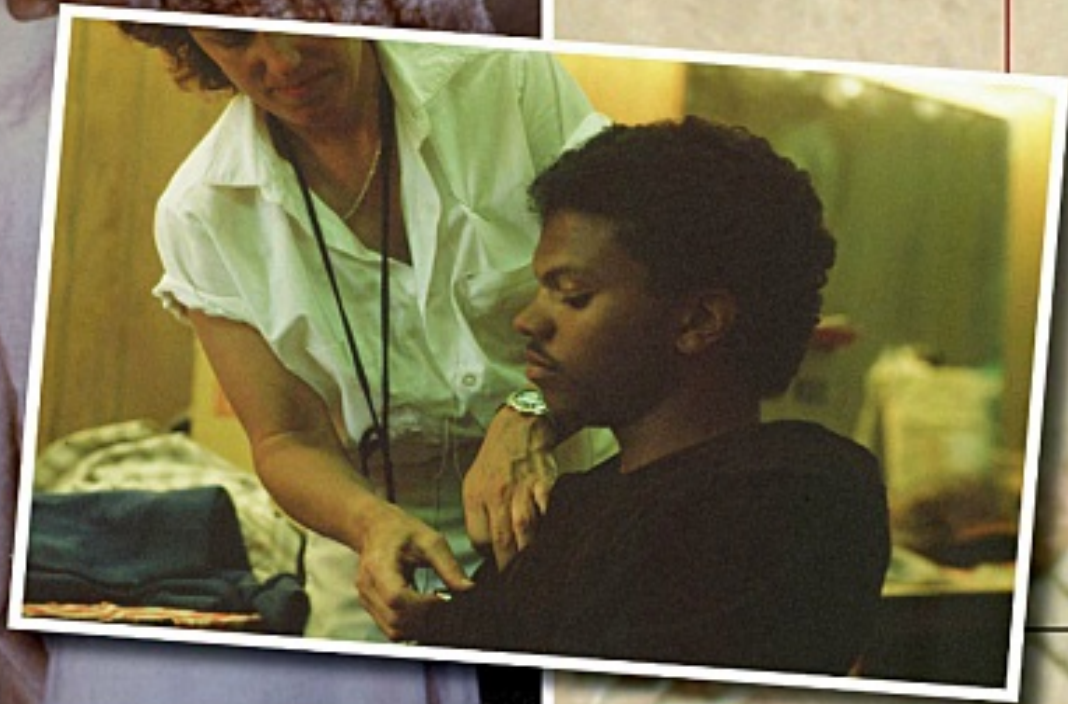
I saw it with my dad in a screening room on one of the movie lots. The anticipation was incredible. I was so surprised because no one said anything about it after it was done. We were all just blown away. It was a really incredible thing to be a part of, but I took it pretty lightly. It was another film, a huge and very successful film, but my father worked on a lot of films, so I was used to it. That was my first job as a stand-in, and I continued to double for him for a few years after that. *Return of the Jedi* was an unforgettable experience. 🙌

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Connect with Corey at <http://coreydeewilliams.com>

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Main image: Corey poses with his friend and co-star, Stephen Constantine. **From bottom left to right:** Corey and friend R2-D2; a less friendly moment on set as Corey, doubling as Lando, dangles over the Sarlacc; in the makeup chair ahead of a long day's shoot





A haunting take
on Queen Amidala.



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greet fans and pose for photos!



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An impressive—and rather intimidating—tribute to Mother Talzin and the Nightsisters.



Sound designer and voice actor Matthew Wood.



Awww-2-02!



An awesome fan-made Pong Krell takes command!



EXCLUSIVE FICTION

INCOGNITO

BY JOHN JACKSON MILLER,
WITH ART BY CHRIS SCALF

"You, there! Leave her alone!" Dewell Bronk's entreaty was barely more than a whisper, and it was no surprise that the toughs didn't hear him. He looked urgently across the aisle of the transport at the delinquents, a pair of young, horn-headed Devaronians. They'd been hassling the poor old Twi'lek woman since she'd boarded. When they had first yanked at her satchel, she had resisted briefly, but now she looked on meekly as the youths pawed through her belongings.

Dewell wanted to tell them to stop. Louder, this time. He could: he had an authoritative voice, one he was famous for. But that was in a different world, one where his small stature meant very little. No one was going to listen to a meter-tall, pudgy Kedorzhan in the lower hold of a passenger transport.

He looked around in desperation. The *Tallan Clipper* had no security personnel on this level, just the frightening-looking first officer that Dewell never wanted to talk to again. He missed his bodyguards, who could have sorted this out in an instant. But he hadn't seen them since he hurriedly left his apartment on Coruscant. He expected he would never see them—or the apartment—again.

No, for the first time in ages, Dewell Bronk was alone and without help. And worst of all, he was unable to help—a new experience for the three-time recipient of the Coruscant Benevolent Society's Good Neighbor of the Year award.

Life had changed. And he already hated it.

One of the Devaronians looked directly at him: an angry stare. Feeling his public-spiritness flee with his courage, Dewell instantly looked away. His whiskered jowls sagged, and he sank low in his seat. He was being foolish. How could he be anyone's rescuer now, when he was trying to avoid attention?

Worried, he felt again for the weight by his feet. Everything he owned was in a sack, tied with a small rope that he had looped around his ankle. Since leaving on the first leg of his odyssey, he had kept the bag mashed between his heels; he didn't want to wake from sleep to find it stolen. Not that there was anything much to take. The credits he'd planned to use in his escape were already gone; spent, to pay for his seat on this transport and the next one, and for the single meal a day that was supposed to come with the fares.

It was a sad predicament for someone who had lived his life close to the bright spots of the galaxy, traveling at will and, occasionally, in style. That moment had passed—and might never return again. Now Dewell, someone who had fought for justice his whole career, was reduced to doing nothing as thieves harassed an elderly fellow being. He could hear it: they were pulling rudely at her head-tendrils now. Dewell's heart ached. There was nothing he could do.

"You don't want to disturb that woman," a nearby voice said. Its tones were warm and confident. A human voice, Dewell thought, but he didn't dare to look up. Some poor hero was about to be thrashed.

"We don't want to disturb this woman," a gruff Devaronian voice responded.

Puzzled, Dewell leaned over and peeked across the aisle. The two hoodlums had dropped the Twi'lek's pouch and were

walking to the ladder leading to the upper level. The person who had spoken first was the human who had boarded at the previous stop—the one Dewell had mentally labeled "the Young Father."

Dewell didn't know if the human was father to the child. Nor did he really know how young the man was. Kedorzhan

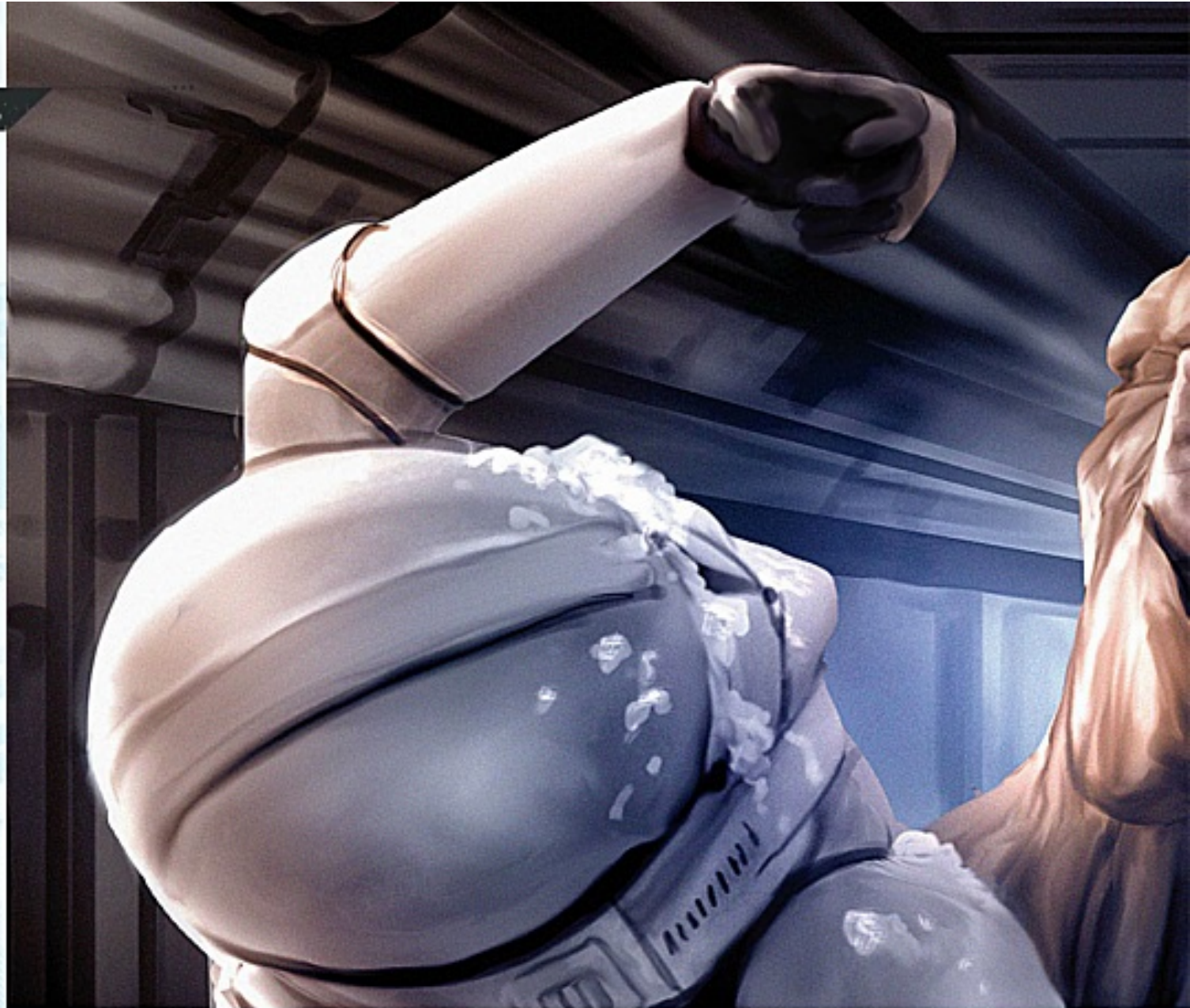
"YOU DON'T WANT TO DISTURB THAT WOMAN," A NEARBY VOICE SAID. A HUMAN VOICE, DEWELL THOUGHT, BUT HE DIDN'T DARE TO LOOK UP. SOME POOR HERO WAS ABOUT TO BE THRASHED.

eyes were sharp in the dark, but most other species lived in the light. Kedorzhans seldom opened their eyes beyond a crack in daylight. Dewell had always refused to wear a visor, feeling it better to be able to look directly into the eyes of his listeners, even if it meant he often had trouble telling one person from another. To Dewell, people tended to become shapes, happy and sad, cruel and innocent. In the harshly lit cabin, the Young Father was a kindly blur, his face obscured by a brown hood as he cradled the bundled infant.

Dewell looked left and right. No one else had seen or heard what had happened with the Devaronians; everyone else had moved away, fearful to get involved. And now the Twi'lek moved, too, grabbing her bag and rushing off to the rear compartment. The Young Father sighed and sat in her vacated seat.

"That's telling those punks," Dewell said reflexively. He knew it was a mistake for a fugitive to speak to a stranger—even a chivalrous one. Who knew how many people were searching for him, and what tactics their agents might use? But the human barely turned. Beneath the man's cowl, the Kedorzhan made out two shining blue-gray dots in a hairy face.

"Just some high-spirited kids," the human said.



"I know young spirits," Dewell said. His broad nose twitched disdainfully. "Those were criminals." He cleared his throat. "You should report them to the captain."

"It's really not necessary."

Dewell sighed, embarrassed. So brave, volunteering someone else to do the right thing. The Young Father had taken one risk but would go no further. Seeing the child fussing in the man's arms, Dewell couldn't blame him.

The human checked and rechecked the child's wrappings. Even with his poor eyesight, Dewell could tell the man was puzzled.

"Your child is hungry," Dewell said.

"He just ate a little while ago," the Young Father replied.

"I didn't think it was time again."

"The child decides when it is time again," Dewell said, feeling a little more comfortable. He grinned as the human went fishing in his backpack for a bottle. New parents were amusing. Dewell had only had time for seven children in his life; not many for a Kedorzhan, but there had been so many more important things to do. Now, squinting at the infant, Dewell found himself wishing that he'd spent more time with his own children—and wondering where all of them were today.

Well, he knew where one was. Poor Tyloor was dead, his body lost somewhere out on the battlefield. Dead, like so many other

children of the Republic, in a conflict that had never made any sense to Dewell. And while the Clone Wars were thankfully—and suddenly—over, the main battle of the Kedorzhan's career seemed lost, too.

The Kedorzhans were a small people in height, power, and numbers. Short-legged with four fat fingers on each hand, they had migrated everywhere underground work was to be found. Most worlds had welcomed the the pleasant, plump-faced people; they kept to themselves and caused few problems. When the Kedorzhans had finally obtained Republic representation and a Senate seat, many had assumed that the diminutive beings would conduct themselves just as Dewell was now. Certainly, they would mind their own business, taking the lead of other species while trying not to be noticed.

But Dewell and his illustrious predecessors had defied expectations, using their newfound power to fight for the weakest of the galaxy. They had lived underfoot; that experience had driven them to help others.

That fact—and Tyloor's death, among so many others—was why he had signed the Petition of the 2000 without question. Supreme Chancellor Palpatine had overstepped his bounds, clawing for government rights that had been reserved for the people. And not simply important powers of use in an



THERE WAS SOMEONE TO THE SIDE—WIELDING, OF ALL THINGS, A LARGE SPRAY CAN. AS DEWELL DOVE FOR THE GROUND, HE HEARD THE LOUD SPRITZING NOISE AND SMELLED THE HIGH-PRESSURE CLEANSER FOAM.

emergency. No, many of the new measures were simply arbitrary, undoing protections for the weak for no reason at all.

His advisors had told him not to sign the petition. Now, with the Jedi gone and the Empire declared, many of his colleagues had already withdrawn their names. Dewell would not. But he feared that would be the last act of bravery he would ever—

The wretched first officer appeared in the doorway, as drunk as he had been before. "Station stop," he called into the hold. "Cross over to Pad 560 to reach our line's connector flight for the Outer Rim. Everyone else, thanks for..." Dewell didn't hear the rest, reaching down for the bag of belongings at his feet. It was time to move again.

Dewell didn't know what planet he was on, except that the sky was a bright green, and that again he was having trouble seeing. He was glad to get off the *Space Slug*, in any event.

He had waited for the Devaronians to disembark first. He hadn't seen where the Young Father had gone. That was too bad; the human had seemed a decent sort. This was how it was going to be, Dewell realized. Going from one place to another, never forming a relationship that lasted more than five minutes, never

mind a friendship. It was hardly a life worth living, much less fighting for.

Slouching as he walked across the grungy spaceport, his bag tightly in hand, he looked around at the crowd. He felt eyes on him, and while he couldn't see any faces clearly, he imagined the rest. He spotted a lonely passageway leading between two of the maintenance buildings, and headed toward it. That way he could get to the landing pad while avoiding most of the foot traffic.

Walking down the tiled alley, he heard a bleating cry from around a corner. Instinctively, he stepped forward and looked. A long-trunked Ortolan janitor, still clutching his mop, was being shaken by two figures in white armor. Clone troopers, from the so-called Grand Army of the Republic. Dewell couldn't hear what they were saying, but the stubby blue figure howled as they shook him.

That was enough! Forgetting his size—and everything else that concerned him—Dewell charged into the secluded area. "Stop that!" he yelled. The troopers paid him no mind. The rope wrapped tightly around his paw, Dewell slung his bag of belongings forward. It struck the trooper holding the janitor on the shin.

He had their attention now, whether he wanted it or not. The trooper dropped the Ortolan, who ran off through one of the

side passages, abandoning his cleaning cart and bucket. Pulling a blaster rifle from over his shoulder, the trooper looked directly at the Kedorzhan. "Dewell Bronk?"

Dewell looked up, startled. "That is my name."

"Senator Bronk, you are under arrest."

"On whose authority?"

"Emperor Palpatine." The second trooper held up a datapad with Dewell's image.

Dewell's eyes opened to their full, enormous width. Of course, there was no Imperial interest in hassling janitors. At least, not yet. It was a trap, and he had walked right into it. His arms fell to his sides. "I guess I knew this was—"

Before he could finish, something astonishing happened. The janitor's bucket landed over the helmet of the first clone trooper with a loud clang, spilling sudsy water and completely obscuring the soldier's vision. The second trooper turned, raising his rifle; surely, it would have taken someone a Wookiee's height to shove the bucket over his partner's head. But there was no one behind him at all. Instead, there was someone to the side—wielding, of all things, a large spray can. As Dewell dove for the ground, he heard the loud spritzing noise and smelled the high-pressure cleanser foam.

Looking up, he saw the comical sight of the trooper, his eye ports and air intakes clogged with the thick goo, moving his rifle in an attempt to fire randomly. But his assailant was on him now, wrestling away the weapon. The secluded area was shaded enough that Dewell could make out his rescuer's identity.

The Young Father!

In one swift move, the human smashed the trooper in the head with the butt of his own rifle. The armored figure stumbled backwards, bumping into his bucket-headed partner. The Young Father shoved at them both now—exactly how, Dewell could not see—pushing them into one of the side doorways. It was a maintenance pit, he realized. He heard the colossal clamor as the armored men tumbled down a staircase.

The Young Father walked over and closed the door, locking it. "They won't be bothering you again, Senator."

Dewell looked around. "But where..."

The Young Father nodded toward a spot behind him. Stepping forward, Dewell made out the shape of the baby, cradled and resting comfortably atop the Ortolan's janitorial cart. The man lifted the child.

"I believe they've been following you since the *Space Slug*," the Young Father said. "The Emperor has agents everywhere."

Bronk didn't ask how the man knew. "I don't understand. There are plenty of Kedorzhans—and we mostly look alike. My documents were perfectly forged. Was it the first officer?"

"The Devaronians, I think. Forgeries can get you far—but they knew your reputation for protecting the weak. I suspect they knew you were on the run, and were using that to smoke you out. There, and here." He nodded toward the locked door. "But it's early days for Palpatine's Empire. Next time, it might well be the victim—the Twi'lek woman or the Ortolan janitor—who's the informant."

Dewell shook his head. "It's not in my nature not to trust."

"Mine either," the Young Father said, pulling the child close.

"YOUR STRENGTH MAY SURPRISE YOU," THE YOUNG FATHER SAID, SQUEEZING THE BUNDLE HE WAS HOLDING. "EVEN THE SMALLEST AMONG US COULD CHANGE THE GALAXY."

He turned and began walking away. "Your next flight is over here," he said. "I'll see you get there."

Bronk followed the short distance across to Pad 560, glad that no one seemed to

have noticed the earlier commotion. The starship was little better than *Space Slug*, but it was outgassing and ready to go, and that made it look heavenly.

Dewell stood near the landing ramp and looked back to the Young Father. "Thank you."

The man simply nodded and started to turn away.

"This is what it's going to be like, isn't it?" Dewell asked, looking down at the ground.

The Young Father paused. "How do you mean?"

"Life in hiding. In exile. I'll need to fear every stranger, every comm connection. I won't be able to touch a datapad without fear that Palpatine's cronies are looking in." Dewell looked up. "I'm exaggerating, right?"

"I'm afraid not," the man said. He nodded sympathetically. "It will be that way and worse. Things that are basic to your being, things that brought you joy and fulfillment, may become liabilities. Even the thing that defines you—the very desire to help others."

Dewell looked back at the starship, and then out at the milling blur of passengers, heading this way and that. Gesturing to them,





the Young Father continued, keeping his head down. "You'll think crowds will offer security—but that only works as long as you offer nothing of yourself to anyone. And that's not the worst thing. Kind acts by others will have to be evaluated with skepticism, and suspicion." He smiled gently. "Present company excepted."

Dewell looked down. The man didn't look familiar—he saw so few human faces clearly that he remembered none of them. But he knew a companion in crisis when he heard one. "It sounds like you're in the same situation."

"Not exactly," the man said. "You have more choices available than I do."

Dewell stared at the ground for a moment, until he realized what the man meant. "I can't live in hiding." Taking a breath, the little Kedorzhan straightened. "I guess I go back."

The human nodded somberly.

"I'll have to recant, to declare support for Palpatine." The words made him feel nauseous as he stepped away from the ramp.

"You'll be in a better position to help people," the Young Father said. "That may be the place to be, until people of your strength are called for."

"Strength?" Dewell laughed. "I'm afraid of every bright light and loud noise."

"Your strength may surprise you," the Young Father said, squeezing the bundle he was holding. "Even the smallest among us could change the galaxy."

"Even your child."

The Young Father looked down and smiled. "Even he."

"I hope we don't have to wait that long," Dewell said.

"Agreed." The Young Father nodded. "But I'm prepared to."

He looked over his shoulder. Across the tarmac, another transport was readying to lift off. "That's my ride."

Dewell watched as the man turned. "I'm sorry," he called.

"I don't think I caught your name."

"Who I am is no longer important," the Young Father said, not looking back.

Dewell nodded. "Maybe. But what you do is." He waved. "Keep doing it... if you can." 🍌



EXPANDED

John Jackson Miller is the author of *Star Wars: Kenobi*, available July 27 from Del Rey.

UNIVERSE



CAMPFIRE STORIES



WORDS: NEIL EDWARDS

Script (1983)

INT. CHIEF'S HUT—COUNCIL OF ELDERS

A glowing fire dances in the center of the spartan, low-ceilinged room, creating a kaleidoscope of shadows on the walls. Along one side, a group of ten Ewok elders flank Chief Chirpa, who sits on his throne. The Rebels sit along the walls of the hut, with Threepio between the two groups and Wicket and Teebo off to one side.

Threepio is in the midst of a long, animated speech in the Ewoks' squeaky native tongue. The Ewoks listen carefully and occasionally murmur comments to each other. Threepio points several times at the rebel group and pantomimes a short history of the Galactic Civil War, mimicking the explosion and rocket sounds, and imitating Imperial Walkers. Throughout the long account, certain familiar names are distinguishable: Princess Leia, Artoo, Darth Vader, the Death Star, Jedi, Obi-Wan Kenobi. Artoo begins beeping excitedly at Threepio.

THREPIO: Yes, Artoo. I was just coming to that.

Threepio continues with: *Millennium Falcon*, Cloud City, Vader, Han Solo, carbonite, Sarlacc, bringing the history up to the present time.

At the end of it, the Chief, Logray, and the elders confer, then nod in agreement. The Chief stands and makes a pronouncement. The drums begin to sound, and all the Ewoks stand with a great cheer and screeches.

HAN: What's going on?

LEIA: I don't know.

Luke has been sharing the joy, but now something passes like a dark cloud through his consciousness. The others do not notice.

THREPIO: Wonderful! We are now a part of the tribe.

Several of the little teddy bears run up and hug the rebels.

HAN: Just what I always wanted.

Chewbacca is being enthusiastically embraced by an Ewok, while Wicket clings to Han's leg.

HAN: (chuckles) Well, short help is better than no help at all. Chewie. (to Wicket) Thank you. Okay.

THREPIO: He says the scouts are going to show us the quickest way to the shield generator.

Chewie barks. Luke has drifted to the back of the hut. Now he wanders outside into the moonlight. Leia notices and follows.

WHY IT'S A CLASSIC:

This is an unusual scene, that acts almost as a recap of the *Star Wars* movies themselves, for the benefit of an audience within the film—in this case the primitive Ewoks. Threepio's summation of the rebels' struggle acts like the epic poems and myths that ancient cultures used to entertain and to educate, myths that had an influence on George Lucas' conception of *Star Wars* itself via Joseph Campbell's *The Hero's Journey*. The listening Ewoks are by turns intrigued, entertained,

scared, and impressed—exactly the emotions someone experiencing a good story or movie should be feeling. But the storytelling also has its effect on those who are already familiar with its details—it makes Luke realize that he must share with Leia the fact that she's his sister, and also that he must go to confront Vader and try and redeem him. This scene is about the power of storytelling. Not only does storytelling win over what turn out to be invaluable allies to the rebel cause and reiterate Luke's role in bringing balance back to the Force, but it's also the very reason why we all fell in love with *Star Wars* ourselves—the power of its storytelling to move and to touch us.

WHAT THEY SAID:

"[The Ewoks] showed how a short, very primitive species could go up against the technologically advanced Empire and win, because what they believed in was so great. I'm sure that was what George Lucas had in mind. Their passion and their belief in the cause was what allowed them to overcome this tremendous evil; the Empire was far too complacent."

—Warwick Davis, interviewed in *Star Wars Insider* #110, July 2009

ESSENTIAL TRIVIA:

According to sound designer Ben Burtt in the *Return of the Jedi* DVD commentary, some of the Ewokese language was invented by himself and actor Anthony Daniels (C-3PO). Ewokese was based on several real-life languages, notably the Mongolian nomadic tribal dialect Chalmuk, and the Kalmyk Oirat language of the Kalmyk people of Russia. 🐼

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THE SEARCH FOR
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THE LATEST PREVIEWS, FAN ACTIVITY, AND MORE!

BIASTER



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YOUR COLLECTION!

"THERE'S NOTHING LIKE A GOOD BLASTER AT YOUR SIDE, KID."





BOOKS



THE FOLDABLE FORCE RETURNS

The Origami Yoda series is back with *The Surprise Attack of Jabba the Puppet*

Tom Angleberger's bestselling Origami Yoda series has been a breakout middle-grade hit, combining middle school adventures and papercraft *Star Wars* characters. The fourth book in the series, *The Surprise Attack of Jabba the Puppet*, appears August 6 and introduces the vilest villain of them all.

"Jabba the Hutt wasn't the lead character I was expecting," says Angleberger. "But I think once fans read the book, they will agree that it's hard to say no to him!"

As the story begins, the gang at McQuarrie Middle School are facing dark times, forced to endure the "FunTime Menace"—an unbearable educational program designed to raise standardized test scores. When Principal Rabbiski cancels art, music, and field trips to make more room for FunTime, the students form an Origami Rebel Alliance with help from Origami Yoda. They hope to defeat FunTime, but can they cope with the oversized evil of Jabba the Puppet?

More than 4.1 million copies of the Origami Yoda books are in print, including the previous installments *Darth Paper Strikes Back* and *The Secret of the Fortune Wookiee*, as well as the March 2013 release *ART2-D2's Guide to Folding and Doodling*. Whether you're a fan of humor, papercrafting, or both, there's never been a better time to become a Padawan of Origami Yoda!



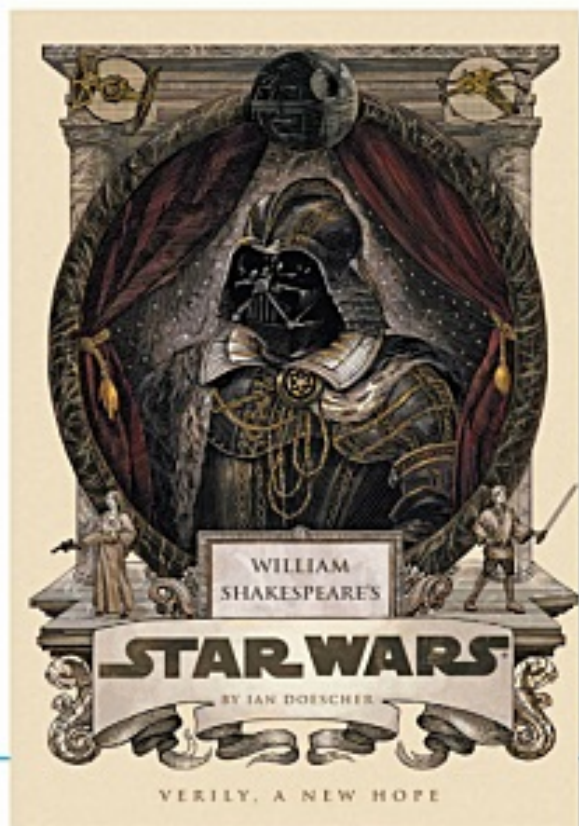
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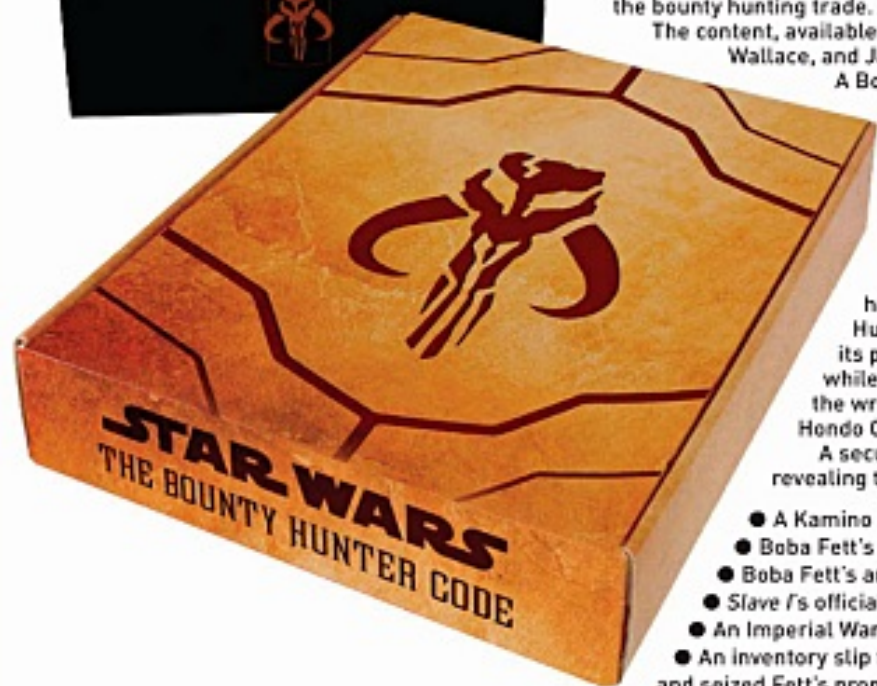
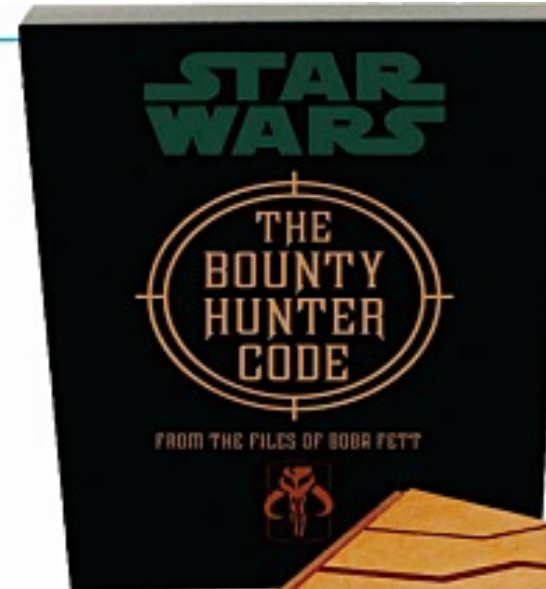
It's a literary mashup for the ages with *William Shakespeare's Star Wars*

What if the legendary Bard of Avon had penned a familiar sci-fi classic way back in the 17th Century? It might be a strange premise but the results are sublime, as readers will discover when they pick up *William Shakespeare's Star Wars: Verily, A New Hope*.

Writer Ian Doescher is no slouch, having earned a B.A. in Music from Yale University, a Master of Divinity from Yale Divinity School, and a Ph.D. in Ethics from Union Theological Seminary. His learned credentials are on display in this playful retelling of *Star Wars* Episode IV, told in iambic pentameter with Elizabethan-style stage directions and accompanied by 20 beautiful scratchboard illustrations by Nicolas Delort. 'Tis a tale told by fretful droids, full of faithful Wookiees and fearsome stormtroopers, signifying... pretty much everything.

William Shakespeare's Star Wars is available from Quirk Books on July 2. As bestselling *Star Wars* novelist Timothy Zahn puts it, "For those who wish to read the *Star Wars* legend in the original Elizabethan, this is the book for you!"





HARD MERCHANDISE

Hunt down the next deluxe edition: *The Bounty Hunter Code—From the Files of Boba Fett*

In the tradition of *The Jedi Path* and *Book of Sith*, *Star Wars: The Bounty Hunter Code—From the Files of Boba Fett* is presented as an in-world deluxe artifact. Hits with both readers and collectors, these multi-faceted sets have back-stories—in this case, as recovered from Boba Fett's ship *Slave I*, with removable items revealing the biggest secrets of the bounty hunting trade.

The content, available October 15, is written by Ryder Windham, Daniel Wallace, and Jason Fry, and covers three complete narratives.

A Bounty Hunters' Guild handbook is bound together with a manifesto from the Death Watch, providing tips for new hunters and a forbidden history of the Mandalorians. In addition, the removable booklet *Making a Killing* is a 48-page memoir written by Cradossk, former head of the Bounty Hunters' Guild and the father of Bossk.

On the pages, readers will encounter the handwritten commentary of Boba Fett. *The Bounty Hunters' Guild Handbook* also contains notes from its previous owners: Bossk, Dengar, and Greedo; while the Death Watch manifesto is marked with the writings of Jango Fett, Aurra Sing, and pirate Hondo Ohnaka.

A secure case opens with lights, sound, and motion, revealing the books and the following removable souvenirs:

- A Kamino saberdart
- Boba Fett's captain's license
- Boba Fett's arms permit
- *Slave I*'s official operating license
- An Imperial Wanted poster featuring Han Solo
- An inventory slip from the Rebel Alliance forces who discovered and seized Fett's property



OBI-WAN IN EXILE

The galaxy's greatest hero endures the dark times in *Star Wars: Kenobi*

The next big *Star Wars* novel won't be released until September 24, but fans are already excited about the chance to explore an untapped era of fictional history. *Star Wars: Kenobi*, by John Jackson Miller, will explore how Obi-Wan became old Ben during his self-imposed exile in the desert sands of Tatooine.

"*Star Wars: Kenobi* is a book I'm particularly excited about," says Random House editor Shelly Shapiro. "When John proposed the story, it felt like it really filled a niche. I wanted to see more Obi-Wan stories, but our hands were tied by what had been done and what we could and couldn't reveal. John's idea of showing Obi-Wan mostly from someone else's point of view, in an adventure where we start to see him shift from Jedi Master and war hero to 'crazy old Ben,' was too cool not to pursue."

In *Kenobi*, the mysterious desert stranger—known to the locals only as Ben—faces a tough choice after tensions escalate between moisture farmers and a tribe of fierce Sand People. Obi-Wan's commitment to justice is too strong for him to simply look the other way. But by joining the fight, will Obi-Wan jeopardize his mission to protect Luke Skywalker, the same mission that brought him to Tatooine in the first place?



COMICS



TARGET: VADER

Jedi survivors undertake a suicide mission in *Dark Times—A Spark Remains*

When the series *Star Wars: Dark Times* began, former Jedi Dass Jennir—a survivor of the Empire's Order 66 extermination—forged an alliance with the ragtag crew of the star-freighter *Uhumele*. But the two sides had a falling out, prompting Jennir to find a new identity as a solo vigilante. The latest story arc *Dark Times—A Spark Remains* reunites the key players for a mission that's too big for any of them to tackle alone. Their goal? The death of Darth Vader.

"The crew of the *Uhumele* parted ways with Dass Jennir because they blamed the Jedi, the Republic, and the Separatists equally for the devastation of the Clone Wars," explains writer Randy Stradley. "Now they're happy to have him back, having had some good experiences with another Jedi they've encountered—the Verpine Jedi Beyghor Sahdett. But Jennir is less excited about their reasons for wanting him to rejoin their little company."

As the title of the *Dark Times* series implies, things have never been bleaker for the galaxy's guardians of peace and justice—not now, in the early years of the reign of Emperor Palpatine.

Though Dass Jennir has found love with ex-inkeeper Ember Chankeli, he has come to the hard realization that the Jedi Order is no more, and that he lacks

a support group and a steady means of income.

"But Jennir has also realized that he can't stop being who he is," says Stradley. "He's a Jedi and he always will be. His relationship complicates things, but when was any relationship not complicated? Perhaps he's getting a first-hand education in why the Jedi eschew attachments, but the heart wants what it wants. And Jennir can no more turn his back on being a Jedi than he can turn his back on Ember, or his friends."

Artist Doug Wheatley is happy to return to *Dark Times*, especially now that Darth Vader is taking an active role. "Up until this story arc, I think Vader has been like the shark fin in *Jaws*," he says. "You know he's there, but the time comes when he needs to explode from the ocean in a vicious attack." From an artist's point of view, however, the masked and armored Vader poses a whole host of expressive challenges.

"We've all seen those T-shirts: Vader when he's angry, Vader when he's sad," Wheatley says. "In the movies, there was music, movement, Vader's haunting breath, and the magnificent voice of James Earl Jones to cue us into Vader's various states. The challenge for me is to use the tools I have in the comic format to express his mood in the script. Luckily,

I hear James Earl Jones's deep voice in Randy's dialogue whenever he's writing Vader. I just try to keep up."

Wheatley finds that the grim setting of *Dark Times* gives its underdog protagonists an against-all-odds allure. "The appeal is what happens to the little guy when peace and justice fade under dictatorship," he says. "Through the eyes of our characters we experience what it's like to lose your place, your family, and your purpose. And, in the process, we see what inspires underdogs to fight back even when facing impossible odds."

Like all stories set in the aftermath of Episode III, *A Spark Remains* doesn't ignore the long shadow cast by Darth Vader. The *Uhumele* plotters, feeling they have nothing left to lose, have finally decided to place Vader in their sights. "As far as they're concerned, this is a suicide mission," explains Stradley. "Their one hope is to sell their lives as dearly as possible."

Stradley promises that everything in the *Dark Times* series to date will come to a head in this story arc. "The crew of the *Uhumele* directly challenges the Empire," he says. "Not all of them will survive. You'll see Vader in action, and you'll even see the Emperor in action. There are lightsaber battles. And Jedi—plural!—will fall to Vader's blade."



Art: Doug Wheatley



JEDI EXTERMINATION

Darth Vader finishes what he started in the *Star Wars Purge Collection*

Not every Jedi died in the clone ambush of Order 66, or in Darth Vader's attack on the Jedi Temple. In the *Star Wars: Purge* comics, readers have a ringside seat for Vader's mopping-up efforts, as he identifies Jedi survivors and sets out to extinguish their light.

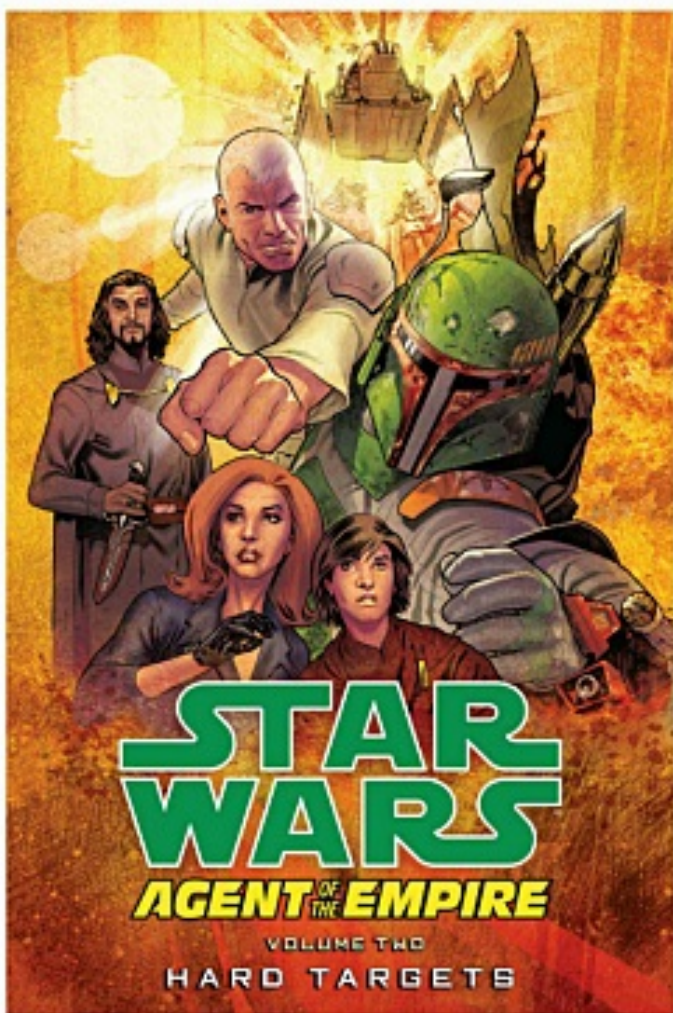
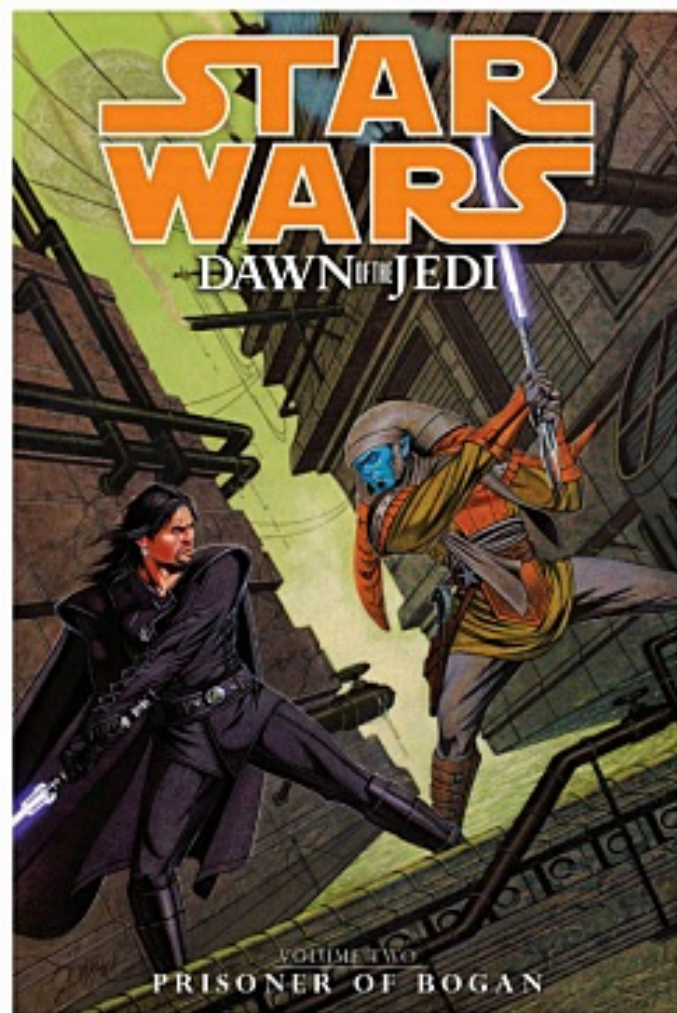
A *Star Wars: Purge* collection is available beginning July 17, reprinting the previous stories in a 120-page trade paperback featuring a cover by Adam Hughes. Included are:

- *Star Wars: Purge* (John Ostrander, Doug Wheatley)
- *Star Wars: Purge: Seconds to Die* (John Ostrander, Jim Hall)
- *Star Wars: Purge: The Hidden Blade* (W. Haden Blackman, Chris Scalf)
- *Star Wars: Purge: The Tyrant's Fist* (Alexander Freed, Marco Castiello, Andrea Chella)



Cover art: Adam Hughes Interior art: Doug Wheatley

JEDI AND SPIES GET COLLECTED!



Get up to speed with two new *Star Wars* collections: *Agent of the Empire—Hard Targets* and *Dawn of the Jedi—Prisoner of Bogan*

Agent of the Empire offers up James Bond-style espionage adventures starring an Imperial Agent, while Dawn of the Jedi chronicles an ancient era occurring tens of thousands of years before the movies. Both series have new collections debuting July 31, letting readers catch up on the Volume 2 stories that star these characters.

In *Agent of the Empire—Hard Targets*, Agent Jahan Cross investigates the assassination of the current Count Dooku and uncovers a conspiracy to frame Boba Fett for the murder—

not to mention a murderous uncle, an angry bounty hunter, and two lethal ladies. The 128-page collection is written by John Ostrander with pencils by Davide Fabbri and a cover by Stéphane Roux.

Dawn of the Jedi—Prisoner of Bogan sees the dangerous outsider Xesh make his mark among the proto-Force warriors who call themselves the Je'daii of Tython. The galaxy will face grave consequences if Xesh and his ally succeed, in this collection written by John Ostrander with art by Jan Duursema and a cover by David Michael Beck.



INCOMING

THE LATEST *STAR WARS* GEAR YOU'LL WANT TO ADD TO YOUR COLLECTION! WORDS: JAMES BURNS

HASBRO

The new *Star Wars: The Black Series* six-inch line from Hasbro has collectors buzzing in a way not seen since the launch of the Vintage Collection in 2010. Taking collectible *Star Wars* action figures to the next level, Hasbro has introduced a six-inch scale line of the greatest characters from the *Star Wars* universe—created in this scale for the first time!

While the first wave of four figures will be released in August, Hasbro will be giving collectors a chance to start their six-inch collection by releasing a Limited Edition exclusive, available at San Diego Comic-Con International and *Star Wars* Celebration Europe, which features fan favorite Boba Fett with a Han Solo in carbonite accessory.

These amazingly detailed pieces not only feature intricate design and multiple levels of articulation, but are also sure to become fan favorites.

Available: July, at San Diego Comic-Con International and *Star Wars* Celebration Europe II
Price: \$44.99





SUPER7



Super7 has everybody covered with three brand new exclusive T-shirts which made their debut at this year's San Diego Comic-Con International.

If you prefer the minimalist look then you have the choice of two T-shirts which break down the helmets of Darth Vader and stormtrooper, but rest assured fans will still know that you support the dark side in a subtle and classy manner.

If you prefer something a bit louder, the *Star Wars: Episode IV A New Hope* T-shirt is for you. On May 4th, Super7 had artist Jerome Lu at their store in San Francisco to paint a huge mural, which shows various *Star Wars* characters drawn in his own inimitable style. After the event, the mural was claimed by Steve Sansweet and is now a permanent part of the Rancho Obi-Wan collection!

The painting and character style was well-received by *Star Wars* fans of all ages, so Super7 asked Jerome to create a new design focusing on *A New Hope* and this awesome looking T-shirt is the result! Super7 has more designs to be revealed later in the summer. The T-Shirts are hand-screened on high-quality 100% cotton shirts and available in men's sizes from small to 2XL.

Price: \$35 each

Available from San Diego Comic-Con International onwards





The *Star Wars: X-Wing Miniatures Game* from Fantasy Flight Games is a fast-paced, tactical ship-to-ship space combat game where players are able to control starships, such as rebel X-wings and Imperial TIE fighters, and pit them against each other. The game features detailed and painted miniatures, and allows the player to re-create battles from *Star Wars* or create their own.

There are four new expansion packs coming soon, including the game's first ever Expanded Universe ship. The four new starships will allow X-Wing players to pursue tightly focused, squad-based strategies built around their support functions and system upgrades, and will add to the gameplay to increase the fun! These expansion packs will be released later this year and each features a detailed miniature at 1/270 scale, a maneuver dial, all necessary tokens, ship cards, and numerous upgrades, which afford players an astonishing level of customization and control of their squads.

X-WING: HWK-290 EXPANSION PACK SWX12

Designed by Corellian Engineering Corporation to resemble a bird in flight, the "hawk" series excels in its role as a personal transport. Each HWK-290 provides a wide range of support options for your squad and can be outfitted with both a turret weapon and crewmember. This is the first starship from the *Star Wars Expanded Universe* joining the *Star Wars: X-Wing Miniatures Game* and comes with renowned pilot Kyle Katarn.

X-WING: LAMBDA-CLASS SHUTTLE EXPANSION PACK SWX13

Noted for its tri-wing design (which can fold up and down), the Lambda-class shuttle served a critical role as a light utility craft in the Imperial Navy and can be used to strengthen your Imperial squad for X-Wing. The iconic Imperial shuttle featured in *Return of the Jedi* joins the battles of the X-Wing Miniatures Game.

X-WING: B-WING EXPANSION PACK SWX14

The B-wing's heavy weapons array and resilient shielding quickly solidified it as the Rebel Alliance's most formidable assault fighter, so, accordingly, this expansion packs a mighty punch! The B-wing can wield as many as two torpedoes, as well as a cannon, and it can be equipped with a system upgrade for precision targeting.

X-WING: TIE BOMBER EXPANSION PACK SWX15

While not as agile or fast as other TIE variants, the TIE bomber is capable of delivering an astonishing payload; indeed the TIE Bomber Expansion Pack for X-Wing carries enough firepower to destroy virtually any enemy target. Each TIE bomber is capable of carrying two torpedoes, two missiles, and one bomb.

Available: July/August
Price: \$14.95 - \$29.95

HER UNIVERSE

Fresh from her celebrity hosting duties at this year's *Star Wars* Weekends at Walt Disney World in Florida, Ashley Eckstein is bringing her fangirl fashion apparel company, Her Universe, to both San Diego Comic-Con International and Celebration Europe in Essen, Germany. She's bringing some exclusives, too.

RETURN OF THE JEDI NECKLACE:

Following the huge success of *The Empire Strikes Back* necklace, which sold out at Celebration V, the *Return of the Jedi* necklace honors the 30th anniversary of the epic film. Her Universe has made only 1,250 necklaces, so this limited edition piece will come with an autographed certificate by Ashley, having debuted at Disney's *Star Wars* Weekends last May.



EXCLUSIVE DAVE FILONI DESIGN: AHSOKA DESTINY

Ashley has once again teamed up with *The Clone Wars* supervising director and executive producer of *Star Wars Rebels* to design a stunning Ahsoka V-Neck Tee featuring Dave's original art.

DARTH VADER A-LINE DRESS

Show your dark side by wearing this fashionable dress featuring Vader's familiar costume.

In addition to the exclusive necklaces, Her Universe will be bringing a big selection of designs for female fans of all ages including dresses, tunics, tees, and fashion tops. Available: From July, at San Diego Comic-Con International and Star Wars Celebration Europe. Prices: TBC



DARTH VADER DELUXE

It's been four years since Sideshow Collectibles first sixth scale release of Darth Vader from *A New Hope*, so Sideshow is revisiting the Dark Lord to mark the 30th anniversary of *Return of the Jedi*. With the new sixth scale version, Sideshow has gone above and beyond to capture Lord Vader in every cinematic detail from *Return of the Jedi*.

Darth Vader features a completely re-designed body and expertly crafted costume, which includes all the essential accessories sure to impress even the most die-hard collector. There are 10 interchangeable hands which offer the ability to pose Vader in a number of ways, and the intricate details of the inside of the helmet have been replicated to match the reveal at the end of the film, along with detail on the head. If that wasn't enough to tempt you, this deluxe edition also includes a striking Imperial-themed light-up display base, along with a meditation chamber stand for the helmet's dome and mask.

The Sideshow Exclusive Edition of the Darth Vader Deluxe sixth scale figure includes an additional swap-out arm with severed gauntlet and hand. This unique accessory allows you to re-create the climactic battle between father and son from the conclusion of *Return of the Jedi*, moments before Anakin's final redemption.

Available: Q1 2014
Price: \$249.99



MIMOCO

Mimoco has listened to fans: They will re-release fan favorite Chewbacca in its ever-popular MIMOBOT Designer USB Flash drives line.

"Ever since he sold out from our super-limited first Series, fans have been clamoring for more Chewie," says Mimoco's Head of Media Development Scott Seraydarian. "So when we decided the time was right, we wanted to bring him back in a big way with two versions, plus a new design with tons of attitude. This isn't your kid brother's Chewie."

Mimoco is producing two versions of Chewie. First up, a classic version of Chewbacca is available as an unlimited version, along with an exclusive Chewbacca featuring C-3PO on his back from *The Empire Strikes Back*. The limited edition will be shared between San Diego Comic-Con International and *Star Wars Celebration Europe*, and is a limited edition of 1,000 pieces.

Both versions will be available in 8GB-128GB capacities, and in USB2.0 and USB3.0 configurations. Like all Mimobots, these come preloaded with original wallpapers, icons, and Chewbacca sounds that play every time the drive is inserted and ejected from a computer.

Available: July
Price: Starting at \$24.95



After weeks of deliberation, the winners of the *Star Wars: Dark Side Design Contest* has been announced, and the designs are now available for all to buy. Congratulations to everybody that entered and all those that won from everybody on the *Insider* team.

The grand prize-winner was *No Place to Hide* by Aaron Davis, who won the Wacom Cintiq 22HD Pen Display. Aaron's prize-winning entry features a montage of images from *The Empire Strikes Back*, all cleverly put together to resemble Boba Fett's helmet.

Each of the four judges was allowed to pick their own favorite and each winner received \$400 cash. The first judge up was Steve Sansweet, chairman of Rancho Obi-Wan, who chose *The Dark Side Diner* by Gary Jensen. This piece also depicts Boba Fett interacting with Darth Vader, in a diner, which seems only to serve the scum and villainy of the galaxy.

Chris Hardwick, from *The Nerdist* and *The Talking Dead*, chose *Dark Side Fighter* by Drew Wise, a retro design depicting a 1980s game with Darth Vader vs. Boba Fett!

Adrianne Curry, most recently seen in *Stan Lee's World of Heroes*, favored *Banana Trap* by Florent Rousseau, in which an AT-AT is seen just about to trip up on a banana skin!

The fourth winner was chosen by Jimmy Mac and Jason Swank from *Rebel Force Radio: Mouse Droid Maze* by Cory Freeman. This wacky design features a mouse droid trying to find some cheese at the end of a Death Star-like maze.

If none of these prize-winning designs are your thing, don't despair: WeLoveFine.com is updating their site with new designs daily. If you're looking for a new *Star Wars* tee, then you're guaranteed [see what we did there] to find something appealing online soon. Happy hunting!

Available: Now
Price: \$25 each



VOL
76

BANTHA TRACKS



BY THE FANS
FOR THE FANS

STAR WARS CELEBRATION GENERATIONS

In this special issue of *Bantha Tracks*, which hits newsstands during *Star Wars Celebration Europe II* (July 26-28, 2013, in Essen, Germany; www.starwarscelebration.eu), we take a look back at a few of our favorite moments of Celebrations past. We can talk at length about what Lucasfilm and our partners do to produce these shows, but the beating heart of the festivals resides in the fans themselves. You, reading this *Bantha Tracks* now, are one of the reasons that *Star Wars Celebrations* are life-milestones for our fellow enthusiasts. Thank you.

—Mary Franklin, Editor, *Bantha Tracks*

IT NEVER RAINS BUT IT POURS...

"It's almost time for Episode I: The Phantom Menace. Let's throw a little party for *Star Wars* fans."

One can easily imagine the above words uttered in the halls of Lucasfilm and in the corridors of the Official *Star Wars* Fan Club, then run by Dan Madsen of Colorado. Madsen wanted to bring fans together to celebrate the coming release of Episode I, and anticipation for the movie was at a fever pitch.

The movie might have been the most anticipated release of that time, but no one knew how many fans would actually travel to the Rocky Mountains in the western United States to celebrate together for three days. The Fan Club and Lucasfilm selected the Wings Over the Rockies Museum outside Denver, which featured old airplane hangars and lots of space. Or what they believed would be lots of space...

It's unknown for certain how many fans were there for those three days in May, but what is certain is that the number far exceeded expectations. What also exceeded expectations, even more than the number of fans, was the deluge of rain.

STAR WARS CELEBRATION

APRIL 30TH, MAY 1ST & MAY 2ND 1999
DENVER, COLORADO

Some called them the 50-Year Rains. Showers soaked the long lines of shivering fans waiting to get in to the attractions. Rain dripped through the old hangars onto the exhibits and art displays, while licensees and artists scrambled to protect their wares. It was reported that food, shelter, and port-a-potties were in short supply.

But the fans loved it.

Years later, in the ranks of fans who travel to all the Celebrations worldwide, those who were at Celebration I share a special camaraderie, carrying their



The long, damp line winds through the parking lot at Celebration I. Photo by Jon Leopold.

experiences with a sense of pride. Others look up to them, maybe secretly wishing they could say that they were at Celebration I in the mud that May.

"Sure, there may have been long lines and bad weather, but that didn't keep us from having a wonderful time," says Rhonda Brown, who volunteered at

Celebration I. "We met a ton of new friends in those long lines. I haven't missed a *Star Wars* Celebration since then and I don't plan on ever missing one. It is truly one of the best fan experiences around."

GET IN TRACKS!

STAR CELEBRATION II WAR



STAR WARS CELEBRATION II: THE SUMMER'S BIGGEST ACTION HERO

Of the many memories and impressions that are dear to my heart from Star Wars Celebration II, two come to mind immediately: what Star Wars fans contributed to the show, and Yoda.

First, about Yoda.... What we at Lucasfilm knew, and what the audience in the Indiana Convention Center had not seen, was that Yoda would have his first real lightsaber fight in the upcoming *Attack of the Clones*. We hadn't released any clips of the Jedi Master in action before the show, having saved the excitement for those seeing it first on the big screen.

At the Celebration II Opening Ceremony, our head of marketing kept the audience in the dark right up until the last moment. In fact, he led them to believe they'd be seeing a trailer from a movie that would be competing with us, and that he wanted to know what they thought about it.

I won't forget it. The trailer opened with familiar text—used for that other movie—about "This Summer's Biggest Action Hero." The screen went black for a moment—and then Yoda appeared, pulling back his robe gunslinger style and snapping his lightsaber into his grip with the Force.

There was a ground swell of cheering... actually a roar... that started low and built to a tremendous crescendo. As the audience realized what they were seeing, I felt as much as heard their reaction. When asked if they wanted to see it again, the audience's response rendered me momentarily deaf.

Yoda opened the weekend with a bang and then the fans, who took part in Celebration programming largely for the first time, carried it through beautifully.

Celebration II was my first Celebration on the team, and it marked the first time we introduced a high level of fan-generated entertainment and exhibits, to the benefit of everyone who attended. Fans took key roles in creating new events and exhibits, which made the show richer and deeper. Through the years, their contributions set Celebrations apart. I am always awed by new ideas and new displays and programming. It would not really be a Celebration without the contributions from Star Wars fans.

Frank D'orio led his first Celebration Diorama Workshop at Celebration II, with a fantastic creation of Tatooine. D'orio and his diorama builders have been back at every U.S. event, building everything from Hoth to Endor to the Death Star. At Celebration VI in Orlando last August, they commemorated the 10-year anniversary of their involvement by building Tatooine again, only much bigger and more spectacular. D'orio pioneered the idea of diorama-building at the show as a free activity, from which everyone could take home their piece of the scene, including some donated action figures, at the end of the show.



↑ The R2-D2 Builders' Group, at the forefront of fan involvement in the Celebrations, requested space for a special display room. They outfitted themselves with educational exhibits and panels on how to build accurate droids and build them on a budget. They set the standard for fan-designed exhibiting at the show. A highlight was the R2-D2 parade, with an array of remote-controlled droids grand-marched by Kenny Baker (R2-D2 in the Star Wars movies). Photo courtesy of Celebration II archives.



↑ Iain McCaig, concept artist for the Star Wars prequels, led eager kids in his class, "A Day in the Star Wars Art Department." McCaig taught young artists how to draw Star Wars creatures in the Star Wars Family Room during Celebration II. The Family Room featured drawing classes, face painting, letters to Yoda, craft projects, costume contests, and a stage for acting out favorite scenes from the films. Since Celebration II, the Star Wars Family Room has grown in programming scope and size. It's an essential part of all Celebrations. Photo by Dennis VonGalle.

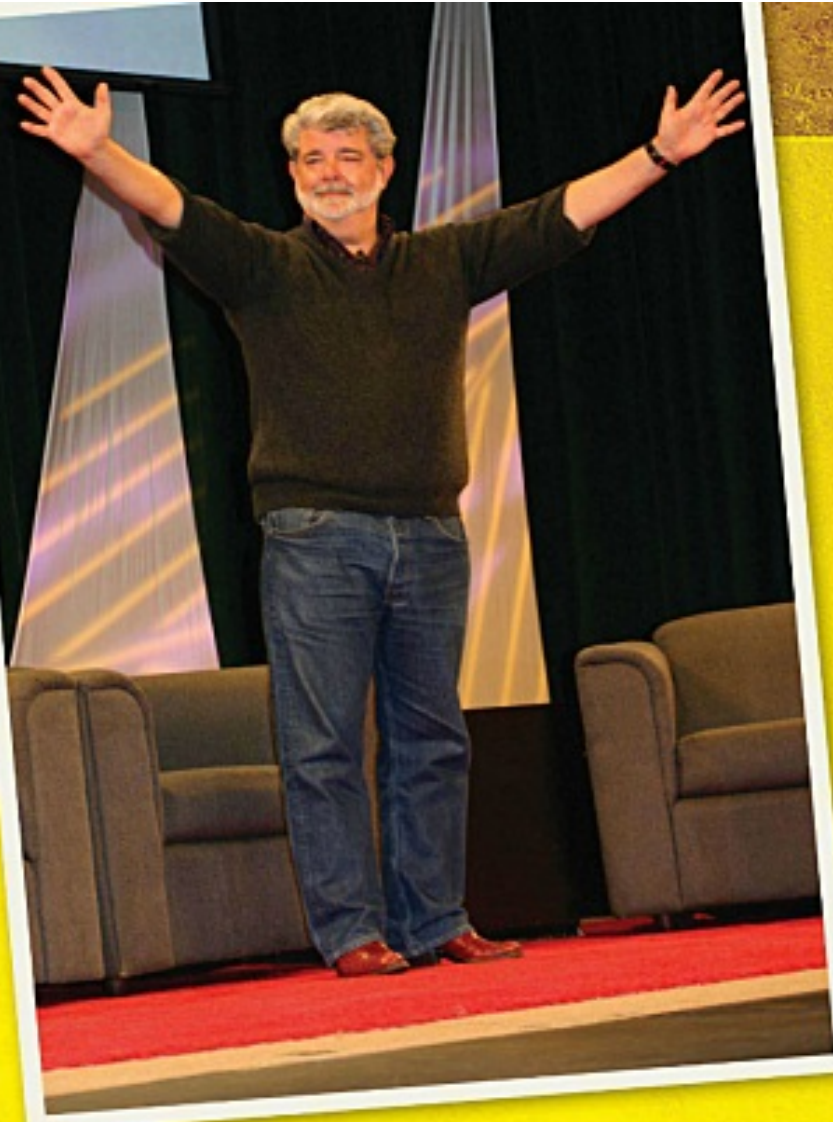
At Celebration II, Star Wars fans proved that they were far more than the audience. They were the centerpiece of the show.



WELCOME TO THE (SURPRISING) *STAR WARS* PARTY OF A LIFETIME

We were back in Indianapolis. We were celebrating the release of another *Star Wars* movie with tens of thousands of fans. We were working with many of the same staff and crew. What could surprise us? What could possibly go wrong?

Heh. Honestly, I'm both an event production person and a naturally suspicious person, so I would never think for a moment that nothing could go wrong. If you ever get the pleasure of speaking with Este or Kristen from my events team, they will vouch that I am all about backup plans. Even given my inborn event paranoia, I did find a little comfort that we were back in the same venue. The Indiana Convention Center staff were helpful, and we had a better grip on crowd queuing, foot traffic flow, and other logistics in that arena. Fan attendance and our special guest list were bigger than before, but I felt our preparation was strong.



↑ Surprise! Not many weeks before the event, George Lucas found room in his busy pre-movie release schedule to attend Celebration III. This was a surprise, but the best possible kind of surprise, and planning was quick and thorough. Great news all round!

Not since the 10-year anniversary of *Star Wars* in 1987 had *Star Wars* creator/writer/director George Lucas attended a *Star Wars* fan convention. In preparation for his Saturday morning appearances at Celebration III, fans lined up on the sidewalks Friday night, and settled in for what they hoped would be a tolerable evening in the April springtime weather. Surprise! It snowed.

We and the Convention Center staff reacted as quickly as we could, but not so quickly that the fans outside weren't cold and wet and pretty miserable by the time we got them inside. The fans pictured above tried to catch a little nap and relaxation as they warmed up, waiting for the first appearance of George Lucas that Saturday morning.

Lucas's appearances at Celebration III gave fans the rare opportunity to ask questions of the filmmaker in person. Enthusiastic fans queued up in rows to inquire about his experiences in filmmaking, his opinions about certain aspects of the *Star Wars* galaxy, and, of course, about the future of *Star Wars*.

"I am very grateful to you all," said Lucas. "I've been very surprised. *Star Wars* is something to enjoy, and take away what you can from it that maybe helps you in your lives... The point of the movies is to get on with your lives, to take that challenge, to leave your uncle's moisture farm, to go out into the world and change it to save the universe."





STAR WARS CELEBRATION IV

STAR WARS CELEBRATION IV:

The Entertainment Capital of the Star Wars World

One million square feet saturated in Star Wars. Six days of events, including a six-movie marathon of the entire Star Wars big screen saga. Seven live stages. Celebrity guests from the movies, television, and animation. Live Star Wars laser tag featuring stormtroopers to target. Three hundred members of the media. More than 35,000 individual revelers. If Celebration III was billed as the party of a lifetime, Celebration IV might have been the party to make fans forget all other parties.

Located at the Convention Center in Los Angeles, California, the heart of the entertainment world, Celebration IV did not herald the release of a new Star Wars movie, but rather commemorated the 30th anniversary of *A New Hope*, celebrating what was to come in Star Wars,



including the very first look into the upcoming *Star Wars: The Clone Wars* television series.

The Clone Wars sneak peek of the first footage was greeted by ovations at each screening. In honor of the 30th anniversary of the first Star Wars movie, the Mayor of Los Angeles dropped by to proclaim May 25 "Star Wars Day" in Los Angeles. The U.S. Post Office issued the new Star Wars stamp set. Seth McFarlane and Seth Green hung out with fans in the VIP lounge, and McFarlane reportedly bought drinks for them. Celebrity fans from the surrounding area brought their kids to enjoy the show.

Los Angeles, the self-proclaimed "Entertainment Capital of the World" proved the right location for the Entertainment Capital of the Star Wars World, Celebration. Photo by Joe McDonald



↑ Flying Fett. Shortly after touching down outside the Los Angeles Convention Center, Boba Fett, equipped with a real jetpack, is greeted by waiting stormtroopers. Photo by Karen Louie.



↑ I could not find many decent photographs of the Epic Cake Serving—the event might have been too traumatic for my all-volunteer Elite Squad. Volunteer Kim Knight helps "Team Cake" serve more than 5,000 pieces of cake to fans during the Opening Ceremonies at Celebration IV. The cake, inspired by the 30th anniversary of the Star Wars saga, was distributed by a dedicated team of Celebration volunteers who not only love Star Wars, but also help behind the scenes to make the events a success. Many have traveled to the Celebrations worldwide, so I will see many of them again at Celebration Europe. I thank the Maker for them at every event. Photo by C. Scott Campbell.

FAN-ARCHY IN THE U.K.

Set in July of 2007, just weeks after Celebration IV in Los Angeles, Celebration Europe, in London, brought together almost 30,000 fans, from the UK, Europe, and beyond. For three days the ExCeL Center burst at the seams with Star Wars fans and fun.



↑ Celebration Europe marked the first time that a Star Wars event on a huge scale was held outside the United States, and the high attendance numbers and enthusiasm from the fans proved that the saga is indeed a global fan phenomenon. The event featured a higher percentage of interactive things to do than shows in the past, taking the fans from being simply spectators to becoming more and more a part of the fun.

← International fans, eager for an autograph on their Celebration Europe badges from Lucasfilm's head of Fan Relations, Steve Sansweet. Sansweet will be returning to Europe for a Celebration, this time bringing an exclusive exhibit from his museum of Star Wars memorabilia, Rancho Obi-Wan. (www.ranchoobiwan.org). Photo by Lori Satre.

FORCE RISING IN THE EAST

The 30th anniversary of the Star Wars saga stretched into 2008, with Celebration Japan. The first Star Wars movie was released widely in Japan in the summer of 1978, and the movies have since won a loyal following of all ages in that country and the surrounding countries. Japanese fans greeted fans from their country and many other countries with open hospitality and an invitation to enjoy a Celebration as it never had been enjoyed before.



← Celebration Japan introduced some of the best new fans to the galaxy, including these young participants in the costume contest. Photo by Gosei Mori.

Members of the 501st Legion from all points of the globe pose together at Celebration Japan. Photo by Mary Franklin.



← Goro Inoue atop his amazing dewback. Inoue crafted the creature in his own personal shop, and brought it to the show himself to help other fans celebrate Star Wars in Japan. Photos by Goro Inoue.





WELCOME TO O-LANDO! STAR WARS CELEBRATION V

It was our first Celebration back in the U.S. since 2007, our first time in Orlando, Florida, and our first Celebration working with ReedPOP (www.ReedPOP.com) as our licensed production partner.

The elements of the area were together to create an unprecedented show, featuring the massive convention center; helpful, creative local fans; our talented friends at Walt Disney World who produced an epic Star Wars night at Disney's Hollywood Studios; and Daily Show host Jon Stewart, who flew into town to interview none other than George Lucas on the Celebration stage.



Pop culture expert Bonnie Burton tries Celebration V Speed Dating with R2-D2. The two later went through a ceremony together in the Star Wars Commitment Chapel.



Our favorite old smoothie welcomed fans to O-Lando!



Living in an Imperial world. Members of the 501st Legion from all over the U.S. and many other countries gather under the Death Star for their Celebration group photograph.



CELEBRATION VI: LET'S DO THAT AGAIN, SHALL WE?

Only we didn't just do it again. We changed it up, charged it up, adding more cool visuals and screenings than ever for our second time around in Orlando. Even George Lucas paid a surprise visit!



Where else could this happen? George Lucas made a surprise visit to Celebration VI, interrupting a Clone Wars panel, but was welcomed by the audience and speakers alike. Here, Lucas has borrowed Dave Filoni's hat while talking with him about his show. Filoni was the supervising director of *Star Wars: The Clone Wars*, and is working on the upcoming *Rebels* as well. Photo by Joel Aron



Actor Sam Witwer (voice of Darth Maul) on the Red Carpet at the premiere event for *Star Wars: The Clone Wars* Season Five.

HAPPENING RIGHT NOW: CELEBRATION EUROPE!

As you read this edition of *Bantha Tracks*, *Star Wars* Celebration Europe should be in full swing. I look forward to sharing highlights and memorable moments from our show in Essen, Germany, in these pages soon.

BOUNTY HUNTERS



MEET THE STARS, SHOW THE EVIDENCE, WIN THE BOUNTY! **STAR WARS INSIDER'S** BOUNTY HUNTERS SECTION IS SPONSORED BY KOTOBUKIYA. EACH ISSUE'S WINNER WILL RECEIVE THIS FANTASTIC KOTOBUKIYA **STAR WARS** STATUE KIT!

KOTOBUKIYA

BOUNTY WINNER!

I SERVED SOLO!

I recently served Harrison Ford (Han Solo) and his mother at the restaurant where I work. I even have a picture he let me take afterward. He was an awesome guy, and it was a once-in-a-lifetime opportunity. Mr. Ford's mother is the lady on the bench to the bottom left of the photo.—Cameron Mattson, Irvine, CA



Harrison Ford (and now) and his pal, Cameron!



Carrie Fisher strikes a pose with Brant and Jason in Canada!

LAUGHING WITH LEIA!

My friend Brant and I waited excitedly in line for the chance to have our photo taken with the princess herself, Carrie Fisher, at the Calgary Comic & Entertainment Expo on April 27, 2013. We also took in her panel, and she was hilarious and gracious. It was a real honor and thrill for me to have this unique opportunity in our city!—Jason Jaroslowsky, Calgary, Canada



Ashley Eckstein chats with Todd and P. Krol!



TALKING WITH TANO!

I had the opportunity to meet Ashley Eckstein (who provides the voice of Ahsoka Tano) at the Chicago Comic & Entertainment Expo (C2E2) in Chicago, on April 27, 2013. My friend and fellow Jedi, P. Krol, was in line for her daughter to get a signature from Ashley. She was on her way to a panel and took the time to talk to us about *The Clone Wars* and *Star Wars*!—Todd Hoffman, Chicago, IL

AN IMPERIAL ENTANGLEMENT!

Back in 2006, I took the opportunity to induct Peter Sumner (Lt. Pol Treldum in *A New Hope*) into the 501st Legion as an Honorary Member whilst attending a Supanova pop culture convention in Sydney, Australia. He is truly a gracious and humble gentleman, and a fellow Australian. It was simply an honor to meet him. Peter enjoyed meeting all the local members in attendance and was blown away by everyone's support and admiration of his small part in the *Star Wars* universe. As the only character who verbalized "TK-421" in the *Star Wars* films, he originated the TK designation on which the 501st Legion's designations were fostered. Only today, I discovered Peter also controlled the dianoga in *A New Hope*! Also featured in the photograph is TI-350, Wayne Lancaster, the first Commanding Officer of the Terror Australis Garrison. I myself have been a member since December 2000. —Mark Allanson, TK-671, Perth, Western Australia



Mark poses with former Imperial officer, Peter Sumner.



Wayne and Mark induct Peter Sumner into the 501st Legion!

CAN YOU GO ONE BETTER?

DO YOU KNOW NATALIE PORTMAN? ARE YOU FRIENDS WITH FRANK OZ? MAYBE YOU'VE ARM-WRESTLED AHMED BEST? WE WANT TO SEE! SEND PHOTOS OF YOUR ENCOUNTERS WITH THE STARS OF *STAR WARS* TO: BOUNTYHUNTERS@STARWARSINSIDER.COM VIA THE CONTACT DETAILS ON PAGE 3, OR EMAIL US AT STARWARSINSIDER@TITANEMAIL.COM



RED FIVE

WARWICK DAVIS'S FAVORITE ON-STAGE CONVENTION MEMORIES

Celebration host Warwick Davis shares five fabulous stories!

1

MEETING ARTOO DAVE-2

I was the host of Celebration III, and, at the beginning of the show, I'd always chat to some of the fans. One guy was wearing a dome on his head and a chemical protection suit that had 'Artoo's markings all over it. I asked his name, and he said, 'Artoo Dave-Two.' He was full of such enthusiasm and he was quite happy to stand up there and look that way, which was lovely.

2

THE JEDI TRIALS

I had a show where I had as many Jedi as I could muster together onstage at the same time. I tested them on the various Jedi moves. I got a lightsaber out and I acted like I was a kind of weird little creature. They had to defend themselves or avoid my attack by using whatever move I'd told them. But what it displayed was that they really didn't know their stuff! They should have been Padawans.

3

AN AMAZING STORYTELLER

I interviewed [Star Wars co-producer] Robert Watts onstage and I really didn't know what we were going to talk about, as he's done so much in his career. But he's a brilliant and enthralling storyteller; I'm surprised he hasn't written a book. Every conversation I have with him I learn something. He was brilliant. It was such an easy show to do as an interviewer, because he had so much to say!

4

"WE NEED TO TALK!"

During one show, instead of having an earpiece, I had a stage manager who would hold up little notes during the show. I looked over to check and saw a note that said, "We need to talk." I'm trying to entertain 3,000 people here, what do you mean we need to talk? I ran over there during a video intro and he said, 'We've got a bit of a security situation. We've had word that there's a wanted person around and we think he's in the room here, and I wanted you to be aware of that, on your guard. We've got security in here looking for him, don't worry.'

So I went back out there and carried on with the show, but in the back of my mind I was thinking. Any minute now, there's going to be a little red dot on my shirt and I'm going down. Then I noticed a load of stormtroopers lined up down the aisles and I thought, 'That's the security force then! The stormtroopers were scoping out the room trying to find what this potential threat was. That was the last we heard of it. Nothing happened during the show, but it was a weird occurrence.'

5

RIBBING RICK!

I was the host at one of the Star Wars Weekends. Rick McCallum, who produced the Special Editions and the prequels, did one weekend and then he came back for a second weekend because he had such a good time. I thought, 'Well, now we can have some fun! I really went to town. I learned that he used to be a stuntman, so I got him to put on an Indiana Jones hat. We'd made a massive boulder—well, a bouncy ball made to look like a boulder—and I got him to run away from it onstage! I also got a huge suitcase full of fake dollar bills, surrounded him in it, gave him a cigar and asked, 'Is this a typical day in your office?'

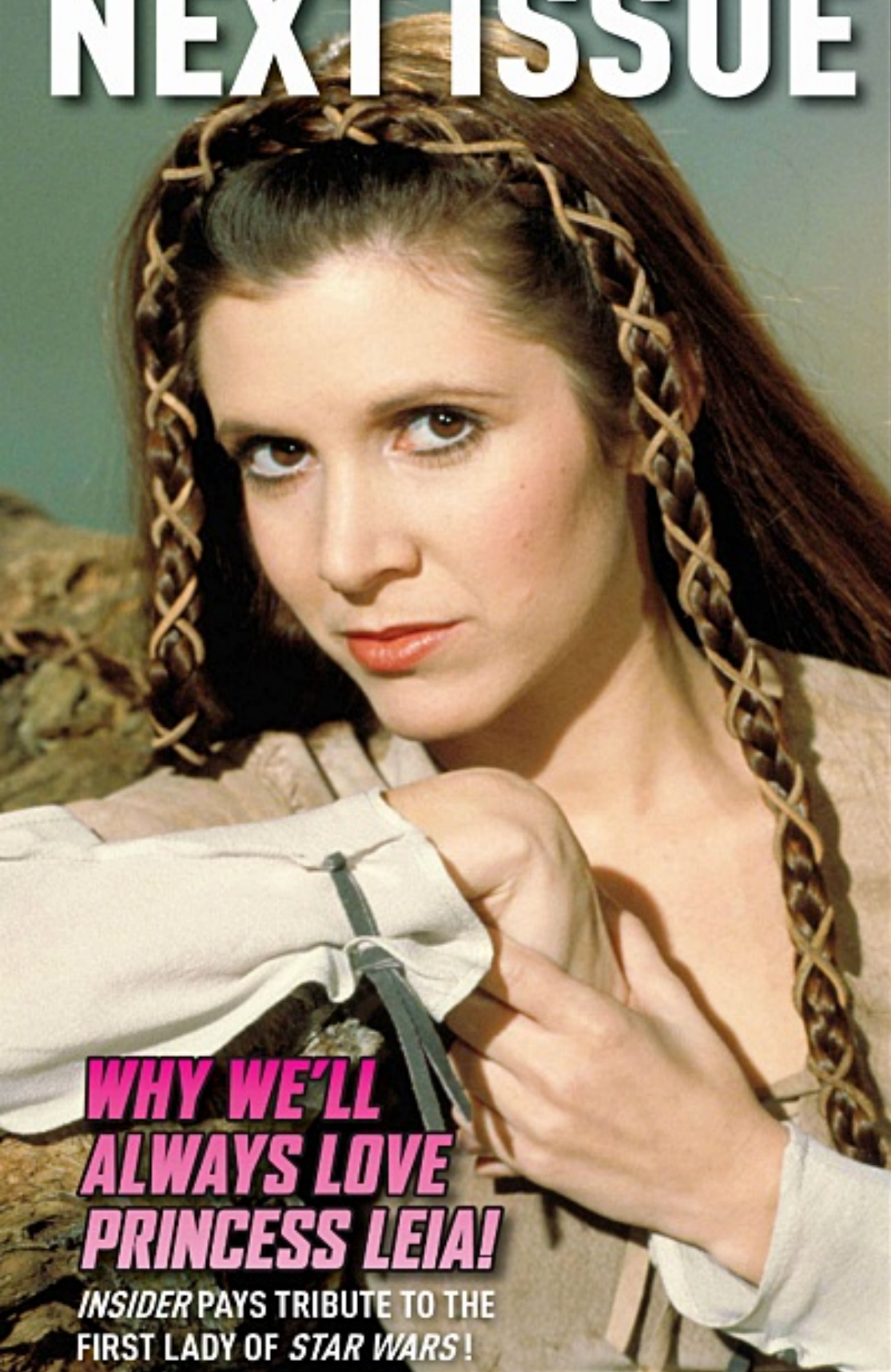
I also played 'Who Wants To Be a Producer?' instead of 'Who Wants To Be a Millionaire?' I asked him a load of questions about Star Wars, but all the answers were 'Anthony Daniels.' Then he did 'phone-a-friend' and he phoned through to Lucasfilm. The receptionist said, 'Hi, nobody can take your call at the minute because everyone's away living it up at Star Wars Weekends!' He's a great sport. I think he would have liked to have been an actor if he hadn't been a producer; he's quite showbiz!



Warwick Davis
as photographed
by Joel Aron

THE SAGA CONTINUES....

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